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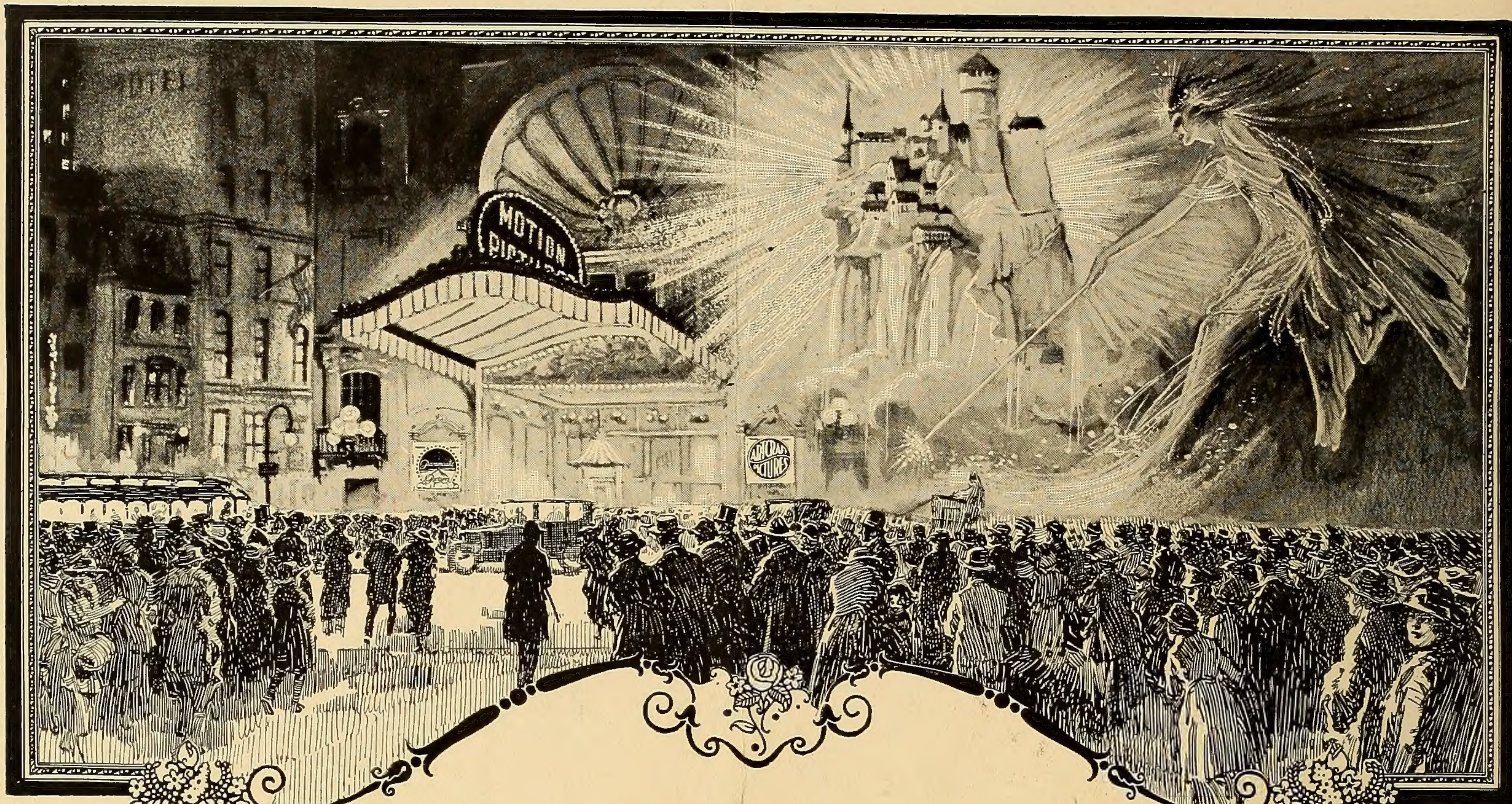


Specially Posed for
FILM FUN and
drawn from life
by LOU MAYER



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LILA LEE
The Youngest Star in the Film Firmament



CASTLES IN SPAIN

YOU have lost the knack of building them—you know it!

Right? No, *wrong*.

Build your Castles in Spain.

They will come to you again as you watch picture-plays—the magnificent productions of Paramount and Artcraft, rich with stars, superbly directed, wonderfully staged, and clean as sunshine.

Day-dreams, day-dreams, every man is entitled to them occasionally. They help him on. He is not a machine.

Paramount and Artcraft motion pictures have brought more to us Americans than we have yet realized.

Their closeness to our own deepest emotions has caused us to live more vividly—to see life out of other people's eyes—to develop a more generous personal philosophy.

Paramount and Artcraft motion pictures give a man a better feeling towards Smith in the next street—make him ready to reconsider his opinion of his worst enemy. Sounds like religion, but it isn't—it's just *you*, you yourself with the shell off, magic'd off by the *foremost stars*—superbly directed—in *clean* motion pictures—nameworthy to be called *Paramount! Artcraft!*

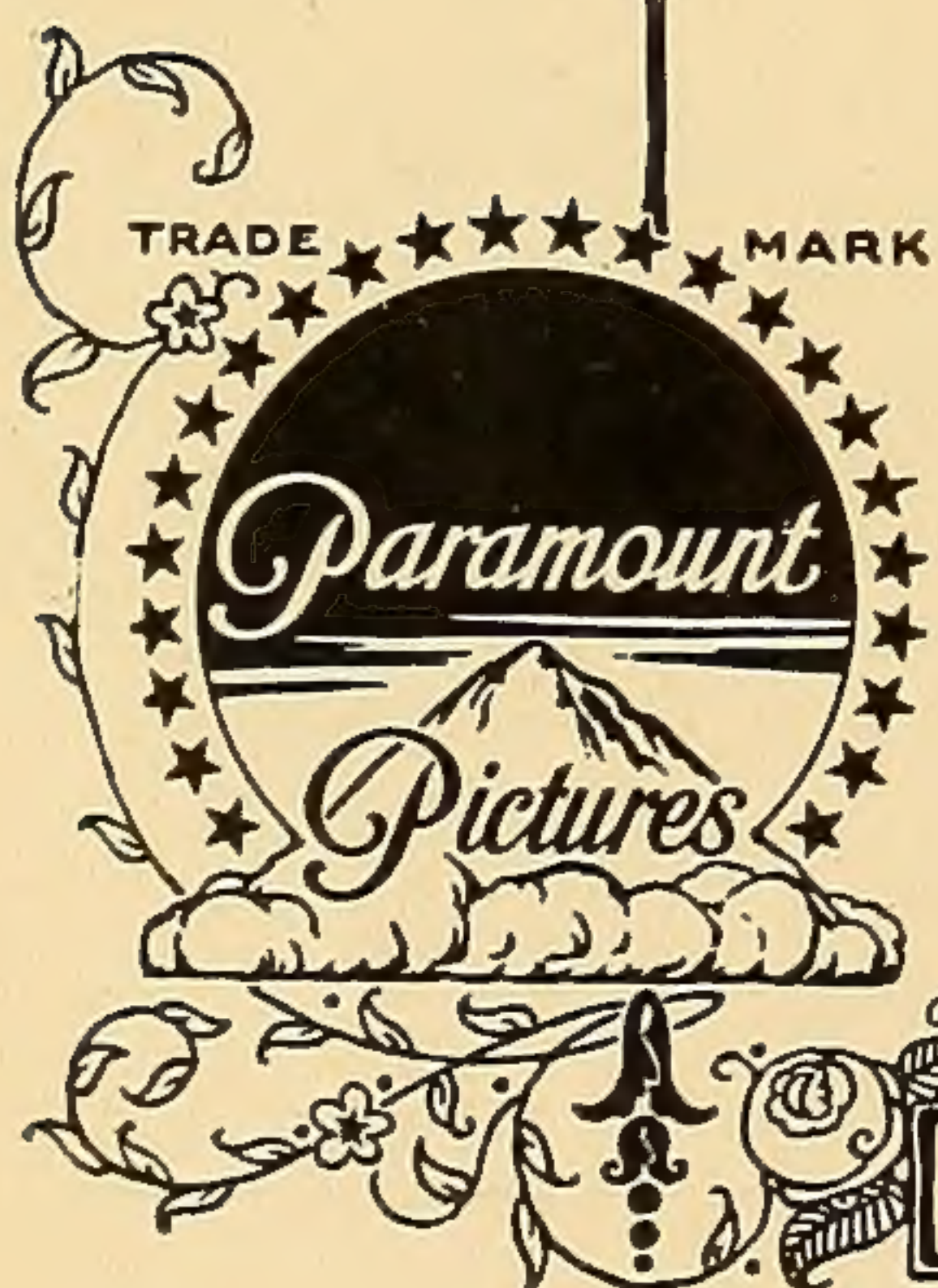
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one By seeing these trademarks or names in the advertisements of your local theatres.

two By seeing these trademarks or names on the front of the theatre or in the lobby.

three By seeing these trademarks or names flashed on the screen inside the theatre.



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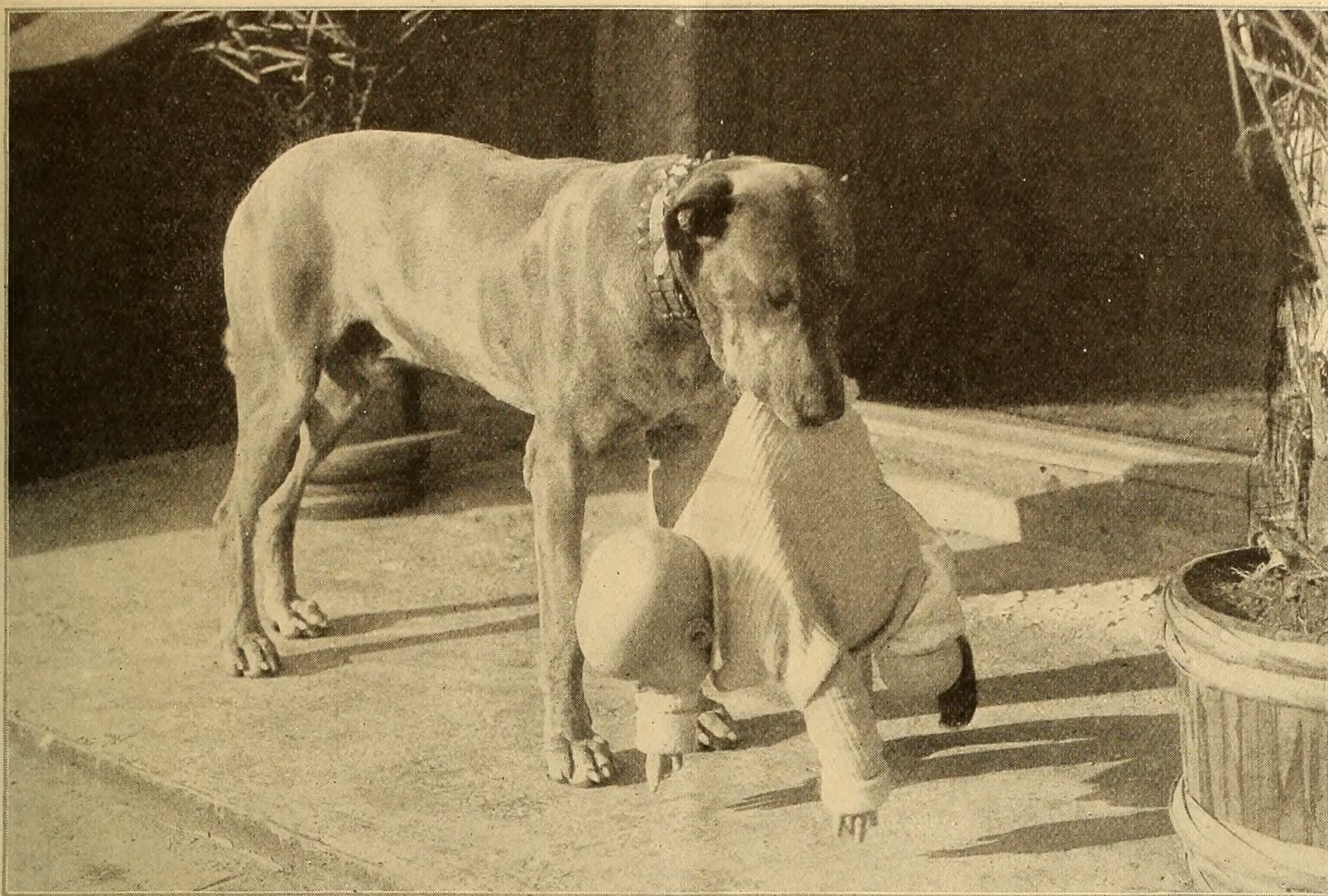
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"



JUN 12 1918 ✓



PARAMOUNT-SENNETT

Teddy, canine comedian with the Mack Sennett Company, does not enjoy these hairbreadth escape scenes.

Film Fun

225 Fifth Avenue, New York City

*An Independent Illustrated Monthly Magazine
Devoted to the Best Interests of All
Motion Picture Art and Artists*

JULY--1918 ✓

C o n t e n t s

ILLUSTRATED FEATURES:

Making a Name for Myself in Movies
Winning by a Nose
My Bit in the World's Work
How "Innocent" Was Filmed
The Lion in the Movies
What Kind of Movies Do Our Soldiers Like?

LILA LEE
ALICE BRADY
MADGE EVANS
FANNIE WARD
MME. LINA CAVALIERI
PRIVATE C. V. COMBE

COMMENTS OF A FREE LANCE:

Following the Footprints of Father Time
The Flood of Prosperity Knows No Ebb-tide Here
Like Real Fairy Tales Come True
Grand Opera Fame Blazes the Trail to Screen Triumph
Goldwyn Remaking "The Eternal Magdalene"
Constance Talmadge in "The Studio Girl"

LINDA A. GRIFFITH

The Press Agent Solves the Riddle of the Sphinx
No Chance at All for the Truth

PICTURE REVIEWS OF:

"Hearts of the World," "The Biggest Show on Earth," "The Moonshiners" "Pay Day," "A Dog's Life."

EDITORIALS:

A Word to the Wise
Greater Love Hath No Man
The Proper Length of a Film
Nothing But the Truth
Sublimated Common Sense

MISCELLANEOUS:

Movie Stars of the East
Star Styles
Practice Makes Perfect

MICHAEL GROSS

ART PORTRAITS:

Lila Lee, Emmy Wehlen, Clara Kimball Young, Alice Brady, Veta Searl.

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Number 351 ✓

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PARAMOUNT-LASKY

Lila Lee, whose first appearance as a movie star will be in "One Hundred Per Cent. American." The play relates to the work of woman in the war, and the reconstruction which must follow it.

Making a Name for Myself in the Movies

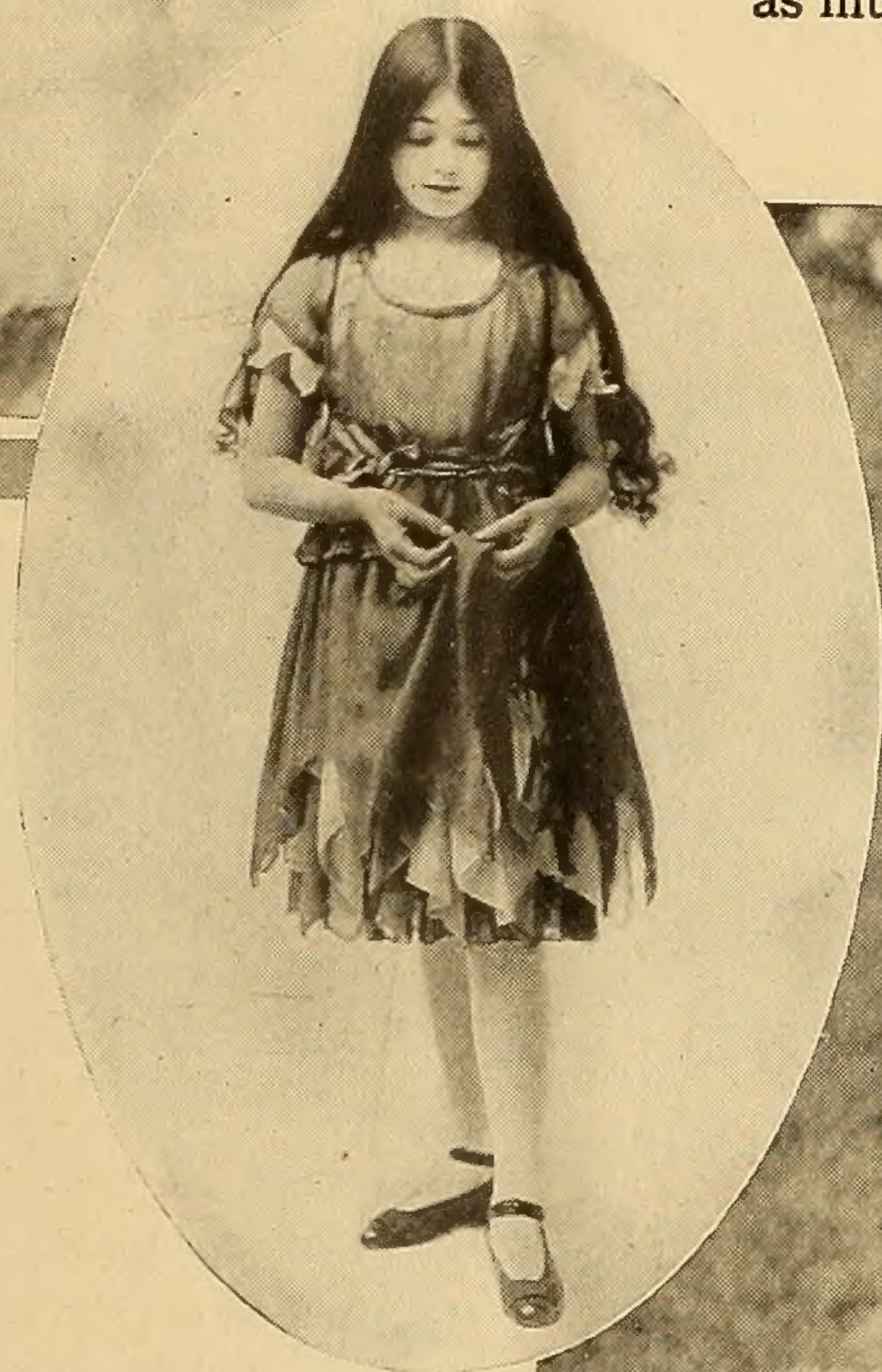
A Rising Star Tells Us Her Fortune

By LILA LEE



American girl, and hope my pictures may bring pleasure to schoolgirls and girls who work, because I believe those girls like to see stories about themselves. They love fairy tales and adventurous stories, of course, but the American girl likes best of all to see stories about things that might have happened to *her*—simple stories with perhaps a love theme worked in and lots of fun and pretty clothes.

So now I have told you what I hope to do and "how I like being in movies." There's not much more to tell "you-all," as my Southern mammy used to say, except that I'm very, very happy at being able to come to you—so many more of you than I used to see from the stage—and that I shall do my best to make you like me quite as much as you did as "Cuddles."



(EDITOR'S NOTE: When "Cuddles" was seven years old, Gus Edwards saw her playing "Ring-around-Rosie" in Union Hill, N. J., and engaged her for vaudeville. Now, seven years later, Jesse L. Lasky, seeing her in "The Kiddies' Revue," has engaged her for star parts in the great producing company of which he is vice-president, under a five-year contract. She began work on her first picture early in June at the California studios. Here is her own story of how it all happened. It just proves that seven is her lucky number.

GREETINGS, everybody!

For years—that is, I mean, since I learned to read at all, about six or seven years ago—I've been reading movie magazines and envying the great screen stars who were all the time being asked to write for them. And here I am, asked to write my own story for FILM FUN.

To those of you who have seen me on the stage as "Cuddles," there will not be much to say. You know how I love fun and adventure and, above all, pretty clothes. Being in pictures is going to mean lots of all three. And it's going to mean meeting such famous stars as Billie Burke, Elsie Ferguson, Mary Pickford, Bill Hart, Douglas Fairbanks and many others, because I am to work in Paramount and Artcraft pictures.

At the studio everything seems queer and upside down from stage ways, but I liked it. For instance, the rehearsals—perhaps an hour or so on each scene, and then it is taken and finished forever and ever. On the stage I used to get very, very tired of it before I ever got a chance to go through it before the footlights.

In the parts I play I want to be just a typical, everyday



PARAMOUNT

Fun and adventure and pretty clothes — all will be part of my new work.

E D I T O R I A L

A Word to the Wise

PRODUCERS will be obliged sooner or later to give due consideration to criticism from overseas. It might be the part of wisdom to censor the scenario before staging the play, rather than to search afterward for reasons why certain plays fail. We are led to make this suggestion by the headline of a news story—"American Movies Criticised in Africa." The story relates that the American consul at Lourenco Marques, East Africa, reports that newspapers in that locality condemn many film offerings on the ground that they "misrepresent the uniform high sense of justice characteristic of the American people." Respect for American justice and fair play will be hard to maintain if film plays sent to the world market in the Eastern Hemisphere make heroes of those who do not "play a square game." The camera is very convincing. The reputation we now have is worth safeguarding. In the long run the cost of not doing so will be ruinous.

Greater Love Hath No Man

IT IS naturally pleasing to have ideas sprouted in FILM FUN taking root. When our friends take seriously a magazine supposed to be devoted to the funny side of the films, we feel entitled to praise. FILM FUN has had a project very dear to its heart for some time—that of establishing a home for convalescent soldiers, to be fostered by the moving picture industry, because that industry has proportionately as many stars in its service flag as any other important industry in the country. Now we find the newspapers reporting that such a project has been launched in Los Angeles, sponsored by Cecil B. De Mille, David Wark Griffith, Thomas H. Ince, Mack Sennett, Charlie Chaplin, George Beban, William D. Taylor, Dustin Farnum, William S. Hart, Jesse L. Lasky, Frank Keenan and J. Stuart Blackton. With such good men back of so good a proposition, is there a doubt of its ultimate success? These are the days when many calls are made on the patriotism, time and service of all of us, and the time is coming when we will have to do more. Could there be any better way to do our share than to help others, who have served for us, to help themselves when they return after gallant service in need of any aid that we can give? We believe we have kindled a flame which, fanned by enthusiasm, will sweep the country. We hope New York will not be far behind Los Angeles in taking up such good work. If everybody takes hold with good will, a very small contribution from each will total an enormous figure, and "the boys" are entitled to the best that our love and patriotism can give them.

The Proper Length of a Feature Film

INDICATIONS are not lacking that a good many fans are becoming able critics of scenarios. The next logical step will have been taken when exhibitors realize from box-office returns that a poor play dims the luster of the brightest star. And, on the other hand, a good play stands a chance of becoming a classic. Re-

issues of old films are winning a good deal of popularity. One of the interesting revelations connected with them is that, in perfecting technique, producers too often have added nothing but footage. The same story that used to be told in two reels is now stretched to the five- or six-reel feature now in vogue, and the action is hampered and delayed by sub-titles, lighting novelties and other tricks of the trade which are inexcusable if they impede the action. "The play's the thing." Two excellent examples of recent plays in which the film tells its own uninterrupted story are "Revelation" and "Hearts of the World." If movies are to fulfill their great destiny as teachers and leaders of all the people, they must eliminate the frivolous and useless, instead of exalting the trivial, as seems to be the practice now even with gifted directors.

Nothing But the Truth

THE MERRY press agent has lately been under discussion. It must be a bit of a novelty to him to occupy the spotlight, and when the trade papers insist on putting him there, and turn red, yellow, orange, blue and green light screens on him with great rapidity, they get him all mixed up.

Then it becomes the privilege of his friends to interpose and urge that nice line of distinction which Lincoln was the first to draw between the sinner and the sin. As matter of fact, the press agent is fine. Not infrequently he's "a prince of good fellows." We're for him. When the time comes that he should go, he's entitled to the line proposed by Robert Louis Stevenson, "Here lies one who meant well, tried a little, failed much."

But his sins of omission and commission are many and grievous. All stars look alike to him. He lays too much stress on the little things. His manipulation of the verities is such that nobody believes his stories. The dear fellows could afford to tell the truth, maybe not the whole truth, but surely nothing but the truth. It would pay. If he receives from five to fifteen thousand dollars a year for tampering with facts, what a rich reward awaits the pioneer who will confine himself to the truth!

Sublimated Common Sense

ATURMOIL prevails throughout the motion picture industry. Producers have each a favorite remedy to urge. Many of them are convinced that over-production is the largest contributing factor. A few of them are convinced that reckless waste and extravagance are leading to ruin, as they usually do. One inspired leader in film enterprises has put the problem squarely where it belongs, and offers a solution so simple it is a wonder no one has suggested it before. He says: "If we used a little more horse sense in the picture business as an offset to the artistic temperament we seem to think is essential, perhaps we would not find it necessary to hold so many useless conventions in large hotels to discuss the motion picture situation. We know what the situation is. Any level-headed business man knows enough to retrench when retrenching is necessary."

Comments and Criticisms of a Free-Lance

By LINDA A. GRIFFITH
(Mrs. David W. Griffith)

(Editor's Note: The writer, who began her career with the Biograph Company, is well known in the moving picture world. Her latest success was as star in her own striking sociological play "Charity." She is a keen critic and analyst of all that pertains to motion picture art, and tells the truth about those who are either striving for its downfall or working for its advancement.)

Following the Footprints of Father Time

IN THE year 1909 the Biograph Company, who gave to the movie world David W. Griffith, Mary Pickford, Mack Sennett, Henry Walthall, Mabel Normand, Henry Lehrman and others, rented a lot in Los Angeles and spent about a thousand dollars in laying a floor for a stage and building two rough dressing-rooms the size of individual bathhouses. Here movies were made! A store was rented in town, which was used as a projection room, where the films were developed, dried, cut and spliced. That was the only motion picture studio in the city of Los Angeles then. The other day I motored out Sunset Boulevard to Hollywood, now the center of the world's movie activity. Million-dollar studios have sprung up like mushrooms on all sides, the latest being the immense structure that will take care of William Fox's motion picture productions.

Towering above the neighboring bungalows and framed against the foothills of Hollywood rise the walls of Babylon, palace steps and decorative elephants all intact and representing the Babylonian period in "Intolerance." Strangely weird, and grotesque they appear in sleepy Hollywood! But what an awful waste of wood to let it stand when it has passed its usefulness! I could not help think, having just come from New York, where I had seen little children, on days when the thermometer recorded below zero, carting home the wood from broken boxes or begging a pound or two of coal.

Across the way stands the studio that was formerly "Fine Arts," now retained by Mr. Griffith and where were produced portions of "Hearts of the World." What in 1912 was a couple of acres on which stood two simple cottages with fruit orchards, secured for a studio by the Kinemacolor Company of America, is now a solid mass of buildings, painted green, that look very much like a factory and not one bit like a home of art, but which in truth is the Griffith studio. Mr. Fox's immense studio is nearing completion close by; Lasky's fine plant is one of this colony. William Hart's neat little building is new to the visitor. Charlie Chaplin's new million-dollar studio, rep-

resenting a quaint English setting, is a joy to behold. Universal City looks just the same.

Theda Bara rides about the streets of Los Angeles in a motor car crushed strawberry in color, herself wrapped up in crushed strawberry veils. Edna Purviance, Charlie Chaplin's leading woman, whom I had always thought beautiful on the screen, quite took my breath away when I saw her in real life. She is radiant. Marshall Neilan, Jr., who had not put in an appearance when I left Los Angeles three years ago, is now a chubby youngster, much like his mother, Gertrude Bambrick, of old Biograph fame, and much like his father, the clever director. Louise Huff was dainty and beautiful as ever in a wonderful new red

Easter bonnet with cherries on it. George Nichols, also of old Biograph, and later Thanhouser, and who has contributed wonderful work in a small scene in "Hearts of the World," is looking as handsome as ever and quite as young. Mrs. Leona Ross, the beautiful sister of the beautiful Lillian Russell, is also one of the motion picture colony, her son-in-law, Jack Brammall, having been a member of the coast contingent since the days of Kinemacolor. Thos. Jefferson, whom I last saw when I worked with him in Belasco and De Mille's "The Wife," produced some years ago by Biograph, Klaw and Erlanger, is also an "Angeleno." There are many, many others who have remained in Los

Angeles since they made their first pilgrimage Westward.

The Flood of Prosperity Knows No Ebb-tide Here

I wonder how much money the motion picture industry brings into the city of Los Angeles—all Eastern money it is, too! This money stays in Los Angeles; it does not go back East where it came from. There are apartment houses without number in which every apartment is occupied by movie people, and bungalow courts in which every one of the dozen bungalows comprising the court is rented by photoplayers. The story is told of a classy, high-grade apartment building that was erected in Los Angeles and which was only to house wealthy New Yorkers. It was to be something distinctive and expensive, such as is to be found on New York City's Park Avenue. The one thing



Linda A. Griffith



FIRST NATIONAL EXHIBITORS

LUMIERE PHOTO

*Who was the author of "smileage?"
Edna Purviance ought to answer.*

insisted upon was that it would house no ordinary movie folks. The house neared completion, was completed and awaited occupants. The Easterners with their pockets full of money did not deluge the place, and it began to look like failure, when, lo! the ban on movie actors was removed and the house filled up. They were the only ones who had the price and were willing to pay.

Like Real Fairy Tales Come True

Douglas Fairbanks's palatial residence was pointed out to me, as also Mary Pickford's white house, which is almost hidden from view, being set in the center of a solid block of orange trees. She had just bought her brother Jack a new Cadillac, so I was told, and to her sister Lottie she has given many wonderful gems. They say she has taken care of the family since her years numbered ten. Seemed strange to recall nine short years ago, when Mary had a room at a boarding house on Hill Street, Los Angeles, called "The Lille," which she left, taking a room at the New Broadway Hotel with her brother Jack for \$4.50 per week. Jack was nine years old then, and Mary allowed him fifty cents a night for his dinner.

The story of the movies, one must confess, does sometimes read quite as magical as the Arabian Nights tales. But there are many hard-luck stories told. There is much poverty among

the players, and there is much prosperity. Numbers are so homesick for New York they would take the first train back if they had the price. They live in the hope that some day they may. Some of the actors have comfortable little homes with wife and children. Some who have always earned a very modest salary, and who have lived simply and not squandered, own their own little bungalows and two or three others, from which they get a nice income. Others who have been earning hundreds of dollars a week, and lost their jobs when the general retrenchment and cutting down of productions due to the war began, are wondering now how they are to pay their income tax. So runs the story—the shiftless, the unfortunate, the spendthrift! Prosperity and pinching poverty clasp hands on the studio lot.

Grand Opera Fame Blazes the Trail to Screen Triumph

To analyze the screen popularity of the grand opera singer who makes a detour into movieland is an interesting pastime. Of the three internationally famous opera singers who have sojourned in the film world, Geraldine Farrar, Mary Garden and Lina Cavalieri, the first named is the only one who has contributed to the screen acceptable



GOLDWYN

*Maxine Elliott's first
screen appearance is
in "The Eternal
Magdalene."*

*In "The Studio
Girl" Constance
Talmadge has a
part that fits much
better than this
frock.*

motion picture acting. As spoken of previously in these columns, Mary Garden and Lina Cavalieri as motion picture actresses are uninteresting personalities devoid of screen magnetism and utterly lacking in motion picture technique. As a large part of the public cannot afford expensive grand opera prices, even if they live in a city where grand opera is given, they flock to the movies to see these celebrities on the screen.

Being temporarily domiciled thirty-five hundred miles from New York City, in San Francisco, Cal., where art rations, so far as drama and the opera are concerned, are on a starvation basis, I find it quite a different proposition to living in New York City, where the talent and brains of the world come to sell their goods—where every night in the week, during the long winter season, something fine in the way of a play or music can be enjoyed. One need not wonder why, in towns and cities remote from the Eastern metropolis, the people go quite crazy when they have a chance to see in a movie the artists they have read about all their lives and lived in dreams of some day seeing.

A hero worship is accorded to grand opera singers that is not given to artists in other lines. Thousands of homes have victrolas with records of these singers, and naturally they want to see, if only through the flickering shadows on a movie screen, the possessor of the voice they have grown to love and reverence. Judging "movies" as "movies," "Thais" and



PETROVA PICTURES

"Are triumphs worth what they cost?" The problem is presented in "Tempered Steel," a June release, Olga Petrova, star.



PARAMOUNT

CHARLOTTE FAIRCHILD PHOTO

Even rarer than a day in June is Lina Cavalieri's ability to adapt herself in mood and pose to her summer holiday setting.

"Carmen" do not win many merit marks. As vehicles to exploit the physi-

cal charms of opera singers who dwell on high pedestals in thousands of homes, they should be marked 3 E plus. One who loves the movies for their own sake resents their being used for the exploitation of anyone who has achieved fame only in remote and vastly different fields of art expression. It is annoying to see heralded as great motion picture artists opera singers, novelists, dancers, swimmers, skaters and notorious persons.

Goldwyn Remaking "The Eternal Magdalene"

After completing a six-reel picture featuring Maxine Elliott in "The Eternal Magdalene," and prints of same having been distributed, it is announced Goldwyn is to remake the same. Whether this is the result of a star's temperament or the picture is so bad that it should be taken over is not known. However, 'tis gossiped the beautiful and accomplished Maxine was not the easiest proposition in the world to handle. Being a world-famous beauty has its handicaps when the "beauty" signs up to appear in a motion picture, especially if the beauty has passed her sparkling youth. When one has to hold the head "just so" to eliminate the photographing of double chins and flabby muscles, one cannot lose oneself in the interpretation of a



PARAMOUNT

Marvelous trailing gowns and queer jewels of the fifteenth century are worn by Mme. Cavalieri in "Gismonda."

dramatic characterization. In these days of Hooverizing, and just having emerged from a meatless, wheatless, heatless winter, the time is quite ripe for the "beautyless films." They will not be missed. Manufacturers are beginning to realize that "beauties" are expensive from other standpoints than their salary. If producers would only realize that movie audiences have brains as well as eyes! If they would, then photoplays with ideas for which the public is starving might not be as scarce as hens' teeth.

Constance Talmadge in "The Studio Girl." What Direction Means

How movie actresses are made and unmade by their directors is shown in a recent release of the Select Pictures Corporation, "The Studio Girl," with Constance Talmadge as the star. For years little Constance Talmadge plodded along, doing her bit with the old Vitagraph Company. Then one day her sister Norma left Vita and went to California as the one featured player of the National Film Company, which company, I believe, never actually reached the stage of production of pictures. Shortly after this the two Talmadge sisters became Triangle stars. Constance went her way, not being of much importance about the studio, until one day great excitement prevailed at the Fine Arts plant. Little Constance Talmadge, to the utter amazement of all, had been chosen by Mr. Griffith to play the important part of the Mountain Girl in "Intolerance." There were some who thought that Mr. Griffith had suddenly gone crazy. They realized the folly of their superficial judgment later. Constance Talmadge carried off the acting honors of "Intolerance" and rose to genuine stardom overnight. She surprised everyone. Her triumph proved what good direction means to an actress. To see her in "The Studio Girl" proved what bad direction can do. She struggled through the stupid story as best she could. Young, very pretty, full of fire and temperament is Constance Talmadge. In "The Studio Girl" her youth and prettiness only were visible. That all display of talent was so lacking is plainly the stage director's fault. As a well-known screen star once said: "No screen actor is the master of his fate or the captain of his soul." It is up to the director to make or mar.

The Press Agent Solves the Riddle of the Sphinx

The *Moving Picture World* of April 13th prints an interesting letter from the dramatic editor of the Newark *Star-Eagle*, a Mr. Justin Fair. Mr. Fair takes exception to the publicity sent out by motion picture studios, especially the stories about stars. I heartily agree with Mr. Fair that if the press agent would only approximate the truth in the telling of a story, it would be far more interesting and convincing than the weird, unreasonable, mad tales that are told. If Theda Bara were a bit mysterious looking, one might like to think of her as being born in the shadow of the Sphinx. Outside of her predilection for wearing cool, transparent clothing, there is nothing about her that might suggest that she first opened her baby eyes on the hot desert sands of the Sahara. She suggests Cincinnati, where she was born, much more than Cairo.

I know a young woman who tells of having been in the same company with Olga Petrova when Olga was strug-

gling for a foothold. This girl's father was the manager of the company, and there were then no wild press stories being told of Mme. Petrova's birthplace in far-off Russia—or is it Poland?—as the story is now related. William Fox takes the prize for circulating wild stories about his artists. Sonia Markova—simple Gretchen Hartman of a former movie day and known to the fans as such—is his latest weird concoction. I confess to have "fallen" for "Sonia" when I saw her in "Les Miserables," and I had worked with her when she was Gretchen Hartman at the old Biograph! So Mr. Fox did his trick well, but not too well for the movie fans to uncover. However, somehow, "Sonia" did not hit the highest mark, and she is plain "Gretchen" once more. I seem to recall having heard rumors of her adopting another euphonic *nom de plume*.

Mr. Fair's comment on the gushy stories told of male stars like Bushman and Kerrigan needs to be heeded. He says: "Even young girls who feast their souls on the movies day in and day out are not fools exactly. Some of the stuff written in Bushman's behalf is fit for the intellectual nourishment of the inmates of an asylum for feeble-minded." There is a limit to the credulity of the movie public in accepting impossible stories about stars. Whether or not "fans" wish to know (as Mr. Fair says he wants the readers of his paper to know) that "men and women of the movies are *regular human beings* just like we are" is a doubt in my mind. I happened one day to be with a well-known movie actress while she was doing her marketing. A "fan" approached, spoke to the actress of how much she enjoyed her latest picture, and then noticing the order of steak, peas, lettuce, etc., added: "Oh, I didn't know that movie actresses ate regular food like I did." That happened in Los Angeles!

There is a middle course well worth adopting by the press agent. A press agent for dramatic stars of a former generation once told me some of the unbelievable, far-fetched stories then written about stars—the milk bath, the diamond robberies and the pursuing army of lovers leaving a trail of broken hearts behind. Dramatic stars of to-day prefer their press agent to write of them as normal humans, as a contented wife or happy mother, as have been all the stories told of Ethel Barrymore since she started on her maternal career. Let the movie actress also adopt a middle course. It would be an interesting experiment for some motion picture star to follow Maude Adams's quiet way and make herself of real interest by reason of her silence.

No Chance at All for the Truth

Apropos of the above, the following item in a trade paper catches my eye: "Mme. Olga Petrova receives 1,800 letters weekly from fan admirers, *each one answered personally* by the star herself." Anyone with an ounce of gray matter in his head knows that not only Petrova, but the prize winner of a stenographers' speed contest could barely get out 750 letters of a line each in an eight-hour day. But we are told that Petrova, after film acting all day, answers 1,800! After having been fed up on untruthful, exaggerated tales such as these, if the ambitious press agent ever experiences a change of heart and spins veracious yarns, no one will believe him.



METRO

DAVIS AND SANFORD PHOTO

Emmy Wehlen becomes a photo fan. Posing for portraits is a duty little relished by stars, but results such as this, achieved just before she left for California, carry consolation.



SELECT

Clara Kimball Young sends greeting to all her friends from her studio garden in California.

Flash Backs

Some News Nuggets and Critical Quips

HEDDA NOVA was born in Odessa. She wouldn't know the old homestead now!

Marie Dressler claims to have made Charlie Chaplin famous. The egg said the same of Columbus.

Mack Sennett is one business man who is always willing to show his figures. If you think we are referring to bookkeeping—you lose!

Jack Pickford as *Tom Sawyer* impresses the average young lady to the extent that she would give a million regular dollars to be a boy.

Francis X. Bushman has a play called "The Brass Check." If it's the one we lost, calling for five cents in trade, Frank, you may keep it. We are now on the w. w.

Tully Marshall and Raymond Hatton were endeavoring recently to see which could tell the biggest story. Theodore Roberts got into the game, and they both quit in disgust.

Dick Barthelmess is off critics for life. One of them said the best thing Dick ever done was when he died in "War Brides." You know, it's the way a thing is said that makes a guy sore!

A certain film star has requested his employers to pay him every month instead of each week, as usual, and what do you think his reason was? Said he wasn't able to spend it all in just a week!

Don't be surprised this summer if your young son shows an ambition to become a sailor. William S. Hart is putting on some sea pictures, and Peggy Hyland has recently completed "Peg o' the Pirates."

Hoover should get after Doug Fairbanks before he exhausts the leading-lady crop. Not satisfied with using a different one for every picture, Doug goes and squanders two of 'em in "Headin' South."

Virginia Pearson was born in ol' Kaintuck. And like another famous Kentucky product, she brightens the eye and quickens the pulse. Only there are no remorseful after-effects from gazing upon Virginia.

During the taking of the death-bed scene in "Du Barry," Theda Bara's tears were induced by the strains of a three-piece orchestra playing Massenet's "Elegie." Theda should have sent for Wallace Reid and his saxophone. When Wallie breathes into that thing, everyone within two miles bawls.

This is becoming a "less" and "less" age all the time. We're used to seedless oranges, stringless beans, fireless cookers, biteless tobacco, smokeless guns, horseless carriages and iceless ice cream, and we have adjusted ourselves pretty well to Hooverizing; but now that eugenists want kissless courtships, and their partners in crime, the censors, want motionless motion pictures, it is about time to call a halt.



SELECT

C. SMITH GARONER PHOTO

Alice Brady's father evidently knew that a child with a chin like this wouldn't endure being called "a quitter."

Winning by a Nose

A Battle Royal Over a Dominating Proboscis

By ALICE BRADY

WHEN I entered motion pictures, my screen future balanced on the bridge of a tiptilted nose. It (the nose) was like one of those unpleasant duties which we contrive to keep always ahead of us, but at least out of the way, and I had never really grasped its awful significance. That it might impede my progress in the new venture didn't occur to me at all.

Since I can remember, the stage has been my guiding star. Even as a tot I was hypnotized by it, and before I was in my teens I had broken the news to my father that I was going to be a second Bernhardt. My years at the convent where I was educated, instead of hindering my determination, only strengthened it, and I shall never forget the joy of those school theatricals. However, I was probably the only one who enjoyed them, for I invariably tried to boss the whole show. If I played *Rosalind*, in "As You Like It," I knew just exactly how the other fellow should play *Cecilia* or *Orlando* and I never

kept my knowledge to myself. In the light of later years, I must have been an obnoxious little busybody!

I went almost from the schoolroom to the stage, and after winning success in my chosen field, drifted naturally enough to the new medium of dramatic expression. The filming of my first picture was an interesting experience, and I looked forward to seeing it with keen anticipation.

The jolt, therefore, was unexpected. I went into the projection room in a flutter of excitement, and I came out sadder than Niobe. The opening scenes hadn't been so bad, but suddenly Alice Brady, screen actress, had turned her profile to Alice Brady, judge, and whatever I possessed of self-complacency fled. Could that be my

nose, apparently standing on end? I was shocked as I'd never been before. There was something almost indecent in the stand-up way it flaunted its imperfections on the film.

Up to that moment I hadn't taken the new dramatic art very intensely. I had conscientiously put the best work



SELECT

CAMPBELL PHOTO

When Alice Brady, actress, turned her profile to Alice Brady, judge.

possible into my picture, but if anyone had offered me a contract on the legitimate stage that called for all of my time, I should have left the motion picture field with not a twinge of regret. There is a difference, however, in leaving of one's own free will and being forced out on account of deficiencies, and the latter possibility made me gasp. It also infuriated me. Who was I to be dominated by a nose!

I went home and laid the case before my father. All of my fighting Irish was aroused, and I regarded the projection on my face with hostile dislike. For the first time pictures really intrigued me, and the thought that I might not be able to continue in them brought out all of my obstinacy. There was another aspect to the matter. I was one of the first of the stage people to enter the film world in competition with those stars of the screen who had mastered its secrets, and the idea of failure under the circumstances was doubly humiliating. In fact, it was so galling that I made up my mind to get another nose if necessary.

My father listened to my trouble calmly, until I announced my determination to have my nose operated on. Then he exploded in true Brady fashion.

"I wouldn't have believed that a daughter of mine would be a quitter!" he remarked truculently.

I stared at him in amazement.

"Quitter!" I echoed. "That's just what I'm not going to be!"

He pounded the desk with his fist.

"I call it quitting," he maintained, "when you don't make good with what you've got. If I were in your boots, I'd force my audiences to like me in spite of my nose. I'd be such a blamed good actress that they wouldn't know I *had* a nose!"

I got his point then—right between the eyes. And I stopped thinking about tucks in my nose. Instead, I got down to hard work. I studied the lines of my nose, tried out all sorts of poses before the mirror and watched the effect of each. In the end I discovered how to hold my head before the camera, and when I had made the discovery, I never let go of it. If you will notice my pictures, you will see that in every one my chin is carried high.

The long line of throat is generally attractive, and in my case the tilt of my nose is not nearly so apparent with my head up.

But, beyond all that, I worked at film expression. The shape of my nose and its proper placing were, after all, nominal issues. It had served its purpose in giving me a battle royal to stage, and I flung into the struggle for screen

recognition with all my might. I learned all of the camera tricks, studied light and shade effects, and got the value of different colors on the film. The deeper I went into it, the more it fascinated me, and I remembered my history-book Alexander with real commiseration. Here was I with a brand-new world to conquer, and *he* had cried in vain!

And now the years I put in at hard labor are still taking toll, for work has become an unbreakable habit with me. When I get a new script, there is just one thing that interests me until the story has been metamorphosed into a photoplay, and that is how best to secure the finest results. Nothing else matters. And if it becomes necessary to stand on my head or to hang over a precipice by my toes in order to accomplish that end, I am there—with life savers maybe—but, at any rate, on the job.

Furthermore, I am never quite satisfied, no matter what the results; but discouragement in my case doesn't mean quitting. I can never quite grasp the mental attitude of a person who retires from the fray at the initial setback. I might make up my mind to withdraw at a later date if things were going wrong, but I'd get in a good wallop first, and when I did step down, I'd do it because I pleased to and not because I was forced.

My advice to beginners would be this: if the urge within you is irresistible, then take stock, honestly, of all your gifts and your handicaps, face the facts, develop a genuine love for hard work, and success is assured. Work is the watchword.

Getting back to my muttons, I might add that the old grievance is laid and that my nose and I are now more inseparable than ever.



SELECT

CAMPBELL PHOTO

In her new play, "The Ordeal of Rosetta,"
Alice Brady plays four roles.

Alice Brady

My Bit in the World's Work

A Picture Record of One Day's Doings by Madge Evans, Famous Kiddie Star



WORLD

"Mother is my best director, and always catches me when I forget anything. She thinks the proper way to begin the day's work is by saying 'Now I rise me up to work, I pray the Lord I may not shirk'."



WORLD

Lessons must be learned.



WORLD

One idol and two idlers during a wait between scenes. This is one nice way to learn geography and history, for players wear costumes of all countries and ages. These must be exactly right. Talking about these things is fascinating.



WORLD

Director Knoles discusses the scenario with me and makes me like my part.



WORLD

"If I should die ere set of sun, I pray the Lord my work's well done."

How "Innocent" Was Filmed

Oriental Customs Followed With Fidelity

By FANNIE WARD

IN PREPARATION for my appearance in the film version of this stage success I studied carefully the contrast between life in the West and the East. The difference between the Oriental woman and her sister of the Occident is the difference between the screen before the photoplay starts and the same screen a few moments later, on which a vivid story of life is unfolding.

In China and Japan people are schooled from the cradle in the subtle art of suppressing every visible sign of emotion. This art is developed to the highest degree in the woman. In America the face of a woman is the mirror of her soul. Her beauty depends upon the spontaneity with which every emotion is portrayed. In the Orient the face of a woman is a mask, and her beauty depends upon her ability to conceal every evidence of emotion, no matter how great the conflict within her.

This difference was impressed upon me while making "A Japanese Nightingale." I play the part of a Japanese girl who loves her brother, from whom she has been separated for three years. The brother returns unexpectedly. Knowing that Orientals are wont to suppress emotions, I asked the Japanese actor, who plays the part of the brother, for a little inside information.

"How would your sister greet you, if she loved you a great deal and had not seen you for three years?" I asked him. "Would she throw herself in



PATHE

The Japanese mother is permitted to show some affection for her boy baby.

your arms, kiss you and make a fuss over you like American women under similar circumstances?"

"Oh, no!" he replied, and there was amusement in his eyes. "She would approach until within about three feet of me and bow formally."

"Is that all?" I asked.

"Yes, that is all."

"But," I insisted, "how on earth can I 'get it over' on the screen that I love my brother, that I have missed him terribly during his long absence, that I am so happy he has returned? How can I make the audience realize my thoughts and emotions by standing three feet away from him and bowing as though I were being introduced to a stranger?"

"A Japanese feels in his heart, not in his face or man-
(Continued in advertising section)

PATHE

Occidental display of concern for her sick father could not be stamped out by Oriental training.

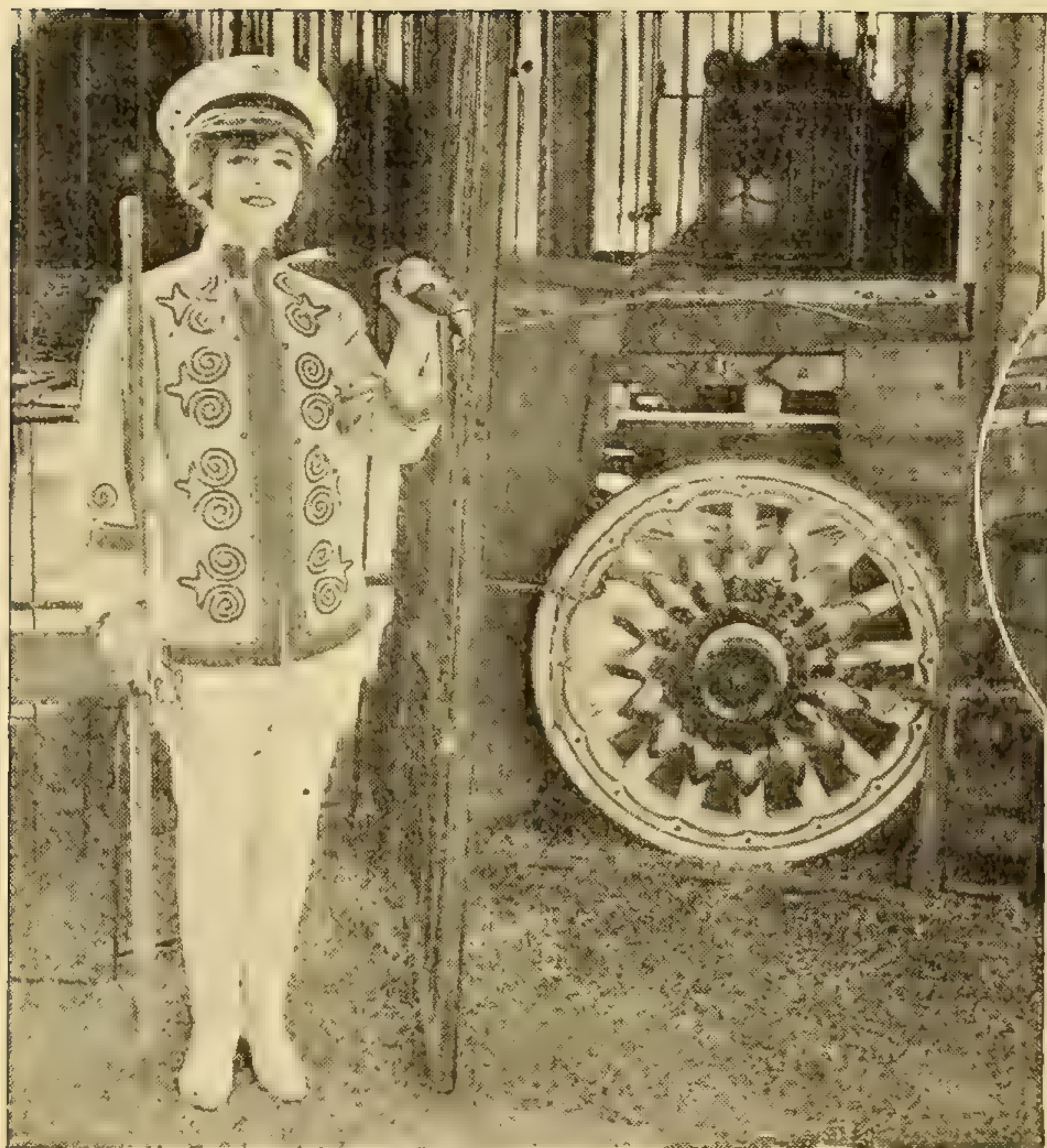


RICHMAN PICTURE CORP.

CAMPBELL STUDIO PHOTO

Veta Searl made her screen debut in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in Mrs. Griffith's great photoplay, "Charity." Four feet ten inches in height, ninety-seven pounds in weight, and three years in pictures, is her record.

"The Biggest Show On Earth"



Mlle. La Fleur
(Enid Bennett)
being fearless
enjoys her
performan-
ces with the
lions.



The eventful
birth day
when "Dad"
decrees she
must make
good his
promise, and
go to school.

ROXIE KEMP, lion-tamer, learns on her seventeenth birthday that by her dead mother's will she must leave circus life for school. Through her power over animals she rescues Marjorie Trent from



Marked
aptitude in
ancient lore
is easily de-
veloped
under an
able teacher.



a vicious dog. She meets Owen Trent. His people object to her. Roxie returns to the circus. Later, Owen's father admits he is Kemp's partner. They decide to make the "K-T" a double partnership.

Roxie's re-
turn to the
circus finds
all the per-
formers
under the
sway of fear.



PARAMOUNT

With the familiar uniform the old habit of easy domination re-asserts itself.



It is a pleasant surprise to learn that Owen's father is her father's partner.

Film Stars' Styles



WORLD

Barbara Castleton has chosen for this creation the newest designs in girdle, pockets and harem skirt.



PARALTA

Louise Glaum worked out this device. She says it is irresistible with pale gold for the foundation color.



METRO

One of the gowns worn by Katherine Harris Barrymore in "The House of Mirth."

TRIANGLE

Belle Bennett designed this, in dull gray, silver and gold embroidery, with monkey fur border and old rose girdle.



WORLD

CAMPBELL PHOTO

There couldn't be anything prettier than the new sleeves shown in this frock worn by Evelyn Greely.



TRIANGLE-KEYSTONE

Maud Wayne wears this wonder gown of painted satin, with folds of rose, and metallic girdle in lavender and green.

What Kind of Movies Do Our Soldiers Like?

By Private C. V. COMBE, No. 238, First Canadian Division

(EDITOR'S NOTE: Mr. Combe has been in the war since its earliest days—as attested by his official number. Canada has sent nearly 500,000 men. Following three months' service in the trenches, Mr. Combe spent sixteen months in a German prison camp and thirteen months were spent on parole in Switzerland, and is now working in the interests of the British and Canadian Recruiting Mission in the United States. He tells from first-hand knowledge what the boys really want in movies.

THE BIG job for big men" was not slow to lure Robert Warwick, actor and movie star, to Plattsburg first, and then to a captaincy "on Pershing's staff" in France. To-day he is there where the great guns boom and the battles surge, while an outraged civilization opposes the pride of its manhood to the senseless self-seeking of the Boche. His absence on democracy's business leaves a gap in the fraternity which has given unsparingly of its best to the only cause to-day.

To "our boys" over there, the presence of a movie star is always of great interest. They see in the flesh a man or woman who used to move them to laughter or tears in other days, and they think of home and the old home folks who used to attend the movies with them.

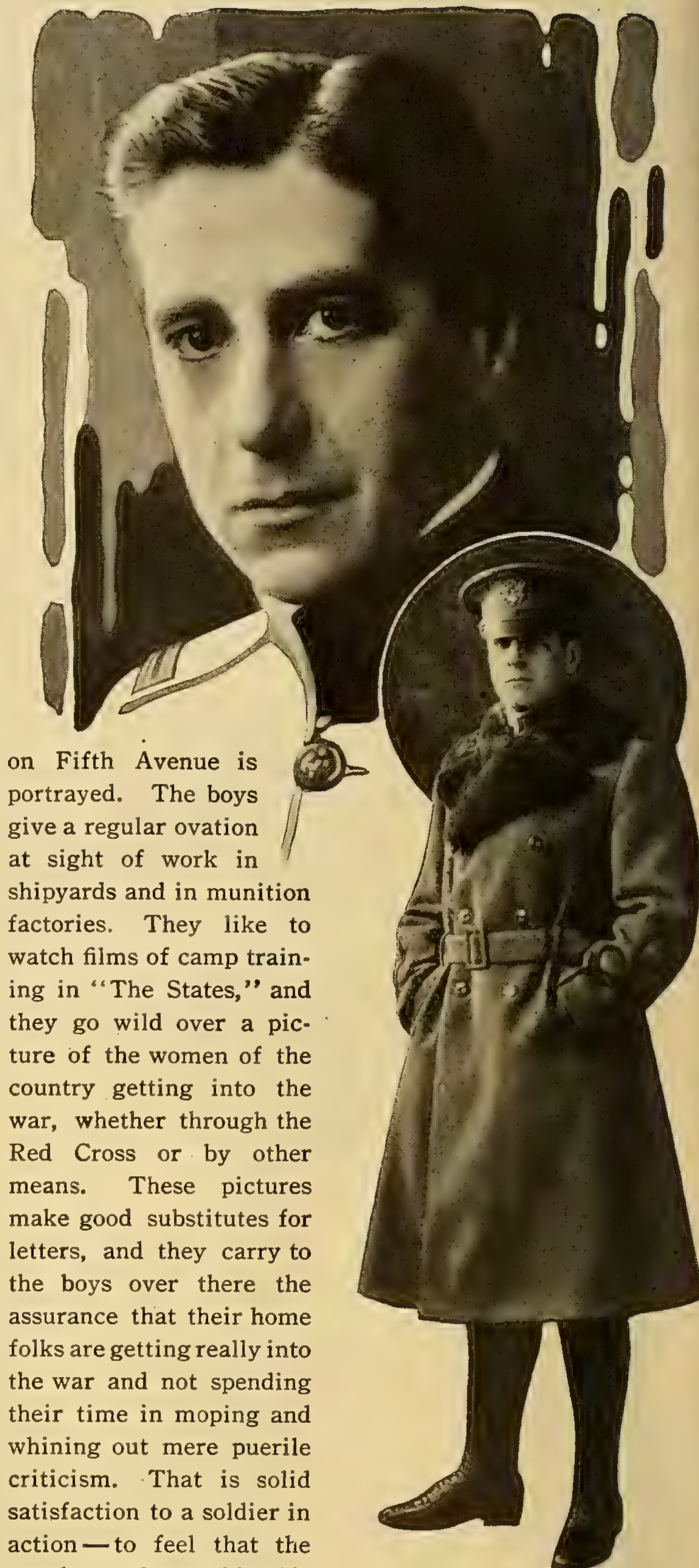
"Wish I was back in little old New York to-night, going to see him on the screen, with my girl at my side," said one sturdy, sentimental Sammy as Warwick walked by. He forgot for the moment that he had the movie right there in France.

And this brings up the whole question of Sammy and his recreations on active service. Some people think that the soldier has his amusements right in the front line with him. That would be impossible. In the front line soldiers invariably find their time fully taken up with watching and tracking the unspeakable Hun. They are strictly on the job twenty-four hours a day. That, of course, is their main business there.

But all work and no play makes Sammy a dull boy, and his mentors in the various recreation huts behind the line are watching out to see that Sammy does not get dull. Sammy is himself essentially a happy boy when he gets a chance to relax from soldiering in rest billets. His recreations are innocent and frolicsome. He can learn French from some sweet little mademoiselle with witching eyes. He can take in a vaudeville show. He can participate in the various military sports contests and cross-country runs, or, best of all, in complete relaxation he can now go to some good movies, like they used to have at home.

Times were when the movies for soldiers were a joke, when old, worn-out films were sent for the men who risked their lives for civilization. But that was before Uncle Sam got into the business of cleaning up the world and keeping the cleaners cleanly amused. Now all that is changed. The best is thought to be none too good—indeed, is reserved for France.

What kind of movies do our soldiers like? The most popular pictures are those which portray war activities at home. The huts rock with enthusiasm when a crowd on Wall Street buying Liberty Bonds or a Liberty Bond parade



UNDERWOOD PHOTO

Captain Robert Warwick

on Fifth Avenue is portrayed. The boys give a regular ovation at sight of work in shipyards and in munition factories. They like to watch films of camp training in "The States," and they go wild over a picture of the women of the country getting into the war, whether through the Red Cross or by other means. These pictures make good substitutes for letters, and they carry to the boys over there the assurance that their home folks are getting really into the war and not spending their time in moping and whining out mere puerile criticism. That is solid satisfaction to a soldier in action—to feel that the people at home identify themselves with his struggle and have fullest co-operative sympathy with him in his harrowing of the Hun.

Sammy's nature in khaki and out is pretty much the same. He still has a heart hunger for home and all that home means. On the battlefield he dreams of it. In the rain and sleet he longs for the comfortable fireside and

(Continued in advertising section)

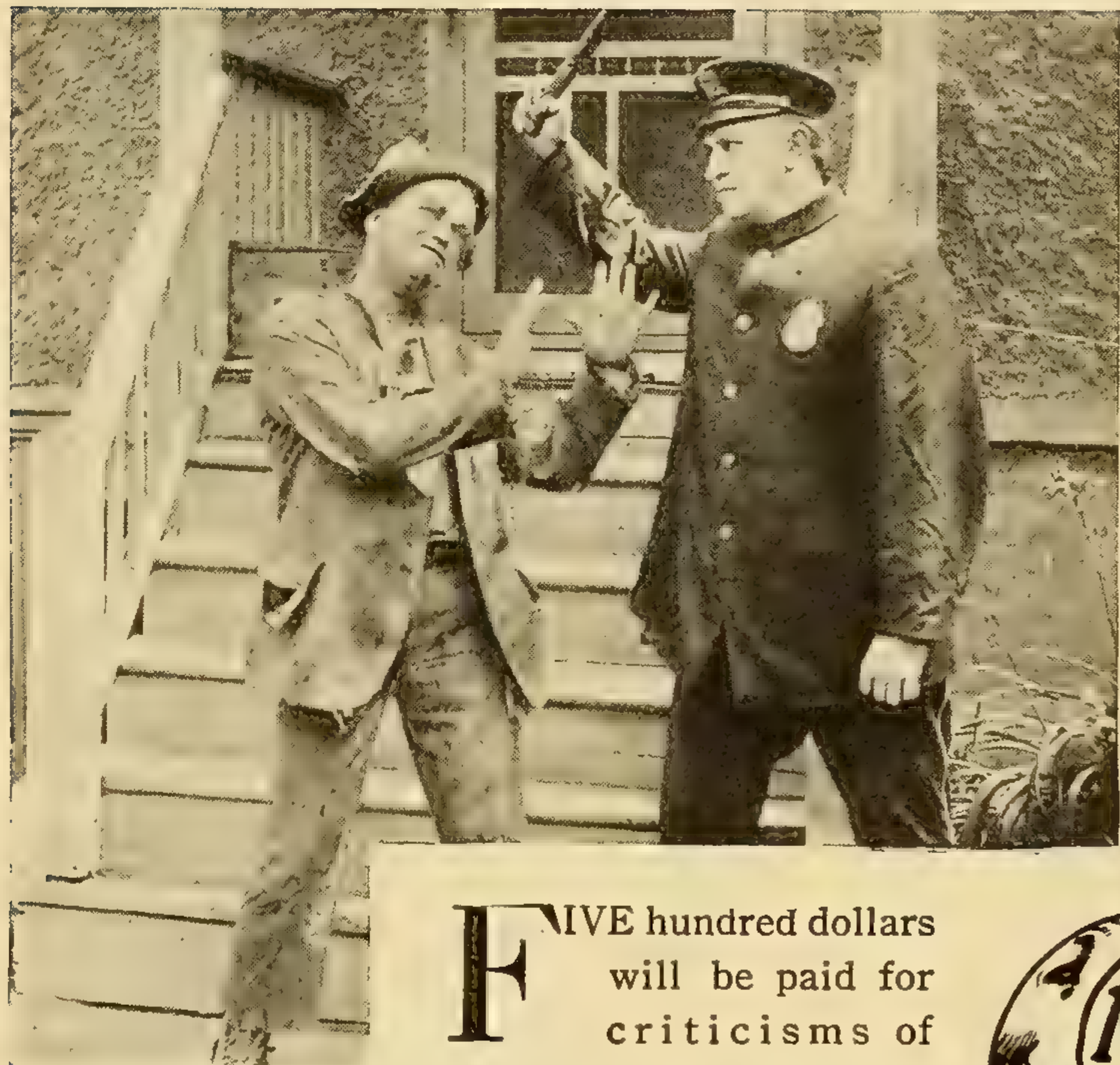


"A Dog's Life"

IN THIS photoplay Charlie Chaplin is a tramp. He picks up a cur as a comrade. In a fruitless quest for food he visits a cafe, where through sheer luck he becomes possessed of a fat wallet. He invites a cabaret girl to dine. While they are talking, two ruffians stun Chaplin with a club and rob him of the wallet. Hard pressed by the police, they bury the purse in the alley. Chaplin later comes here to sleep, and the pup digs up the wallet. Together they proceed to vanquish the villains and reclaim the heroine. In the end Chaplin marries the singer, they buy a farm and retire to the simple life.



They Are Hunting for Money—Maybe You Can Find It



Gus Pixley, a hungry tramp, determines to outwit the law by a surprise visit as "The Bogus Uncle." After he gets by the law and is in a fair way to annex the profits the real uncle arrives, but having satisfied hunger other troubles are easy to manage.

FIVE hundred dollars will be paid for criticisms of Moon Comedies.

For each of the five best and most skillfully constructed criticisms of Moon Comedies, produced by Sunshine Film, Inc., \$100.00 will be paid.

Criticisms may be based on screen performance or published stories, and censure as well as praise is permissible. Contestant must state his full name and home address.

As plays are released, stories of the plots will be published in **FILM FUN** and in pamphlet form for free distribution.



The contest closes October 1st, at 12 o'clock noon, by which time criticisms must be at the company's office, 126-130 West Forty-sixth Street, New York City, N. Y.

Payment will be made on October 15th. The judges who will make the award have no connection with Moon Comedies or with **FILM FUN**. They are Mr. N. Bingham, 22 North William Street, New York City; Mr. S. Wald, 2653 Decatur Street, New York City; and Mr. H. Jenssen, 37a Cooper Street, Brooklyn, N. Y. All criticisms received will be carefully read and fairly judged.

A new comedy will be released each week.

In "No Money, No Fun" the hero suffers an ailment he calls "money shortage." He seeks the cure that never before has failed, but guardian says, "Come here and live; get busy and earn what you need." Whereupon Willie sees a great light.



SUNSHINE FILM, INC.

By opening a boarding-house at prices which attract crowds, he amasses much money but no fun, for late arrivals create a riot.



Among the complications is this of the reverend gentleman in the wrong room, as annoyed about it as the actress who has lost her lines.

Send Nuxated Iron to your Boy in Camp

General Gibson Says He Feels that every Soldier Who Goes to the Front Should Take Nuxated Iron

Dr. James Francis Sullivan Explains Why It Helps to Increase Strength and Endurance and Build Up Weak, Nervous, Run-down Folks.

What every soldier most needs is tremendous "stay there" strength, power and endurance, with nerves of steel and blood of iron. To help produce this result there is nothing in my experience which I have found so valuable as organic iron—Nuxated Iron, says Dr. James Francis Sullivan, formerly Physician of Bellevue Hospital (Outdoor Dept.), New York, and the Westchester County Hospital. "I have personally found it of such great value as a tonic, strength and blood builder that I believe if General Gibson's advice were followed many of our fighting men would find it of great benefit. In my opinion there is nothing better than organic iron—Nuxated Iron—for enriching the blood and helping increase strength, energy and endurance.

General Horatio Gates Gibson says Nuxated Iron has brought back to him in good measure that old buoyancy and energy that filled his veins in 1847 when he made his triumphant entry with General Scott into the City of Mexico and he feels that every soldier should take Nuxated Iron.

Another remarkable case is that of General David Stuart Gordon, noted Indian fighter and hero of the battle of Gettysburg. General Gordon says: "When I became badly run-down this year, I found myself totally without the physical power to 'come back' as I had done in my younger days. I tried different so-called 'tonics,' without feeling any better, but finally I heard of how physicians were widely recommending organic iron to renew red blood and rebuild strength in worn-out bodies. As a result I started taking Nuxated Iron and within a month it had roused my weakened vital forces and made me feel strong again, giving me endurance such as I never hoped to again possess."

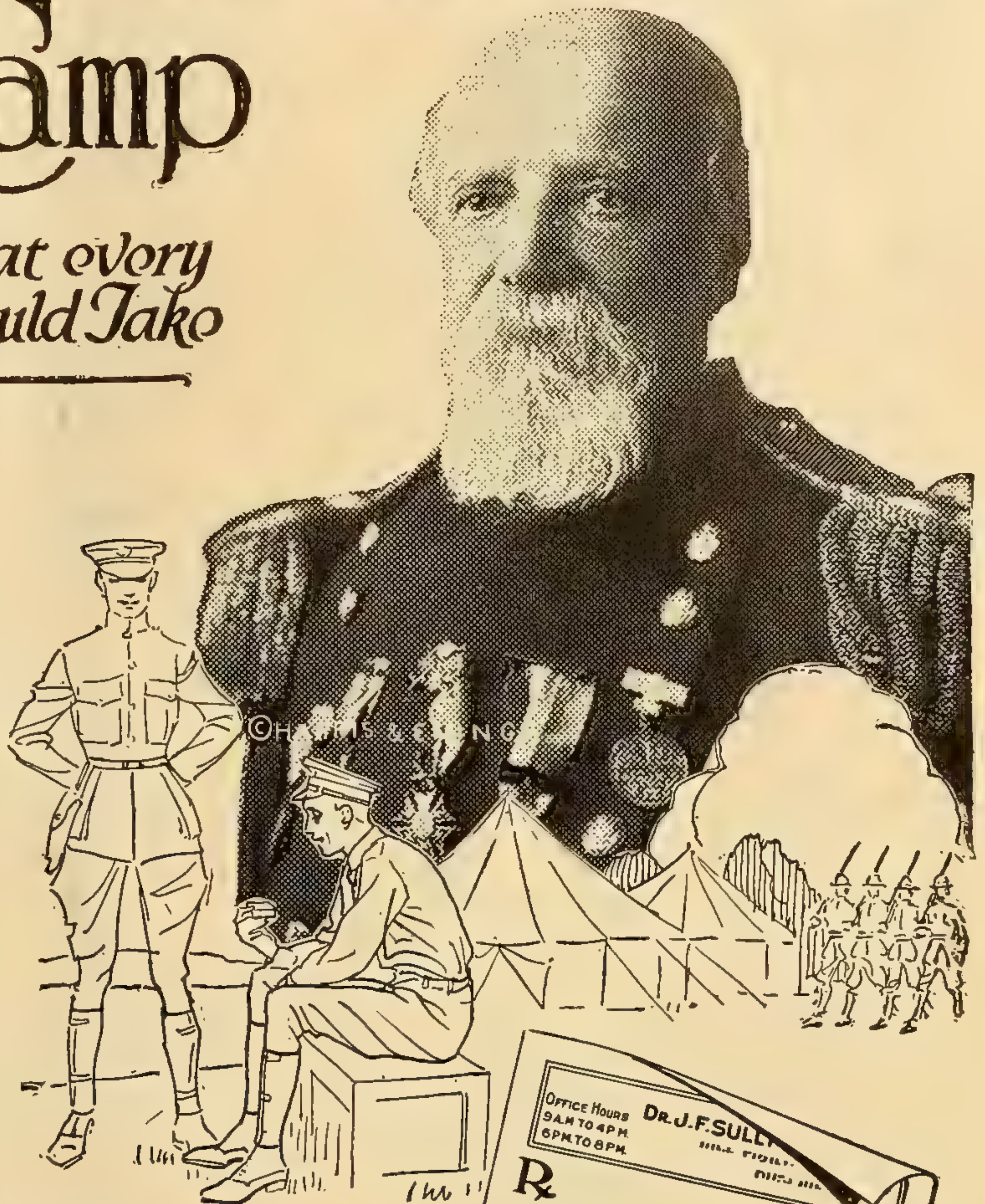
Another interesting case is that of General John Lincoln Clem, who at the early age of 12 years was

Sergeant in the U. S. Army and the last veteran of the Civil War to remain on the U. S. Army active list. General Clem says: "I find in Nuxated Iron the one and ever-reliable tonic. Two months after beginning the treatment I am a well man."

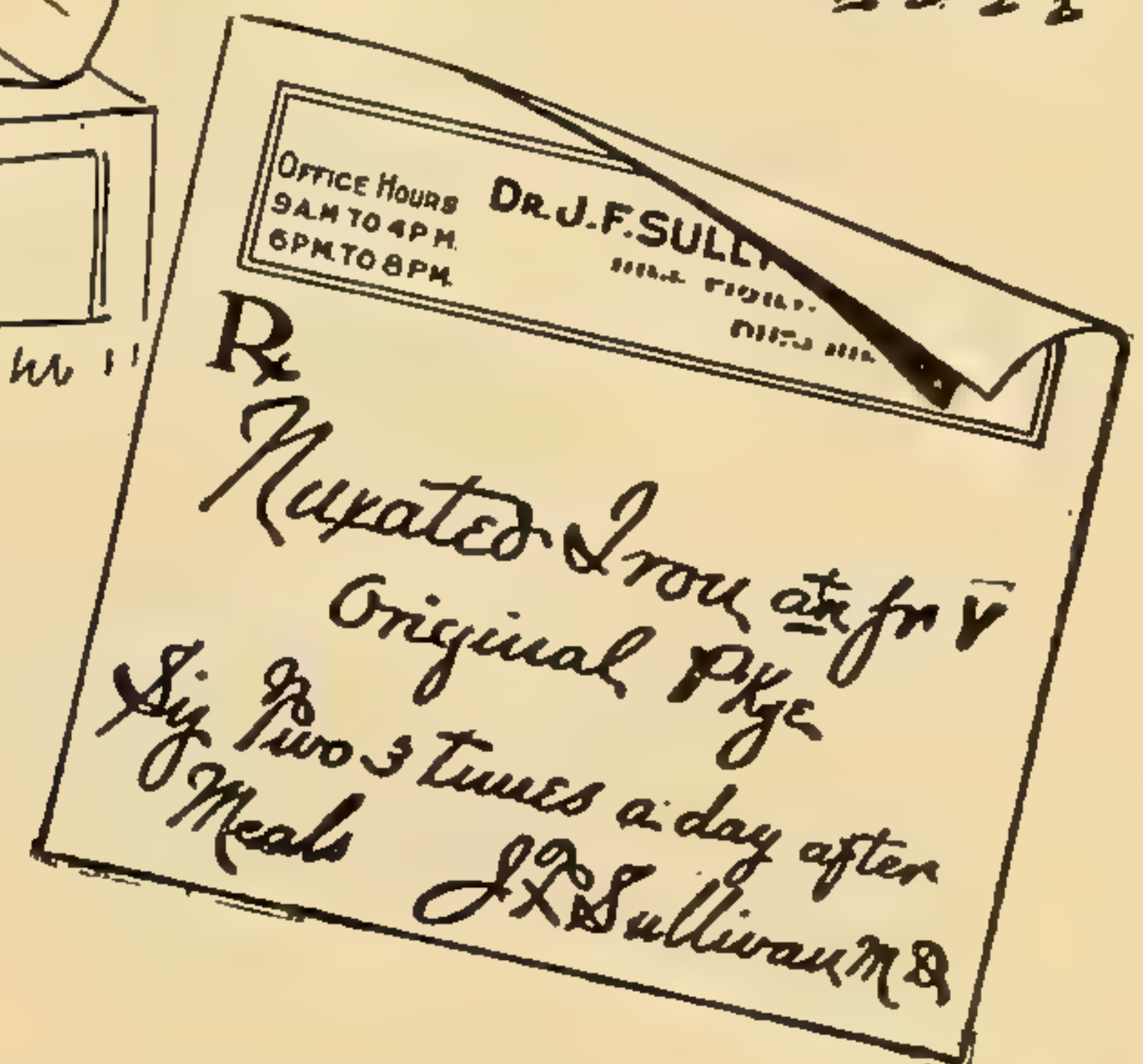
And then there is Judge Samuel S. Yoder, Statesman, Jurist and for 18 years a practicing physician—formerly Surgeon Major in the Army and now Commander in Chief of the Union Veteran Union, who says: "Nuxated Iron restores, revivifies and rehabilitates the system. To the man of 70 as I am it is just as certain, just as efficacious as to the youth in his teens."

It is surprising how many people suffer deficiency and do not know it. If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of Nuxated Iron three times per day after meals; for two weeks. Then test your strength again and see how much you have gained.

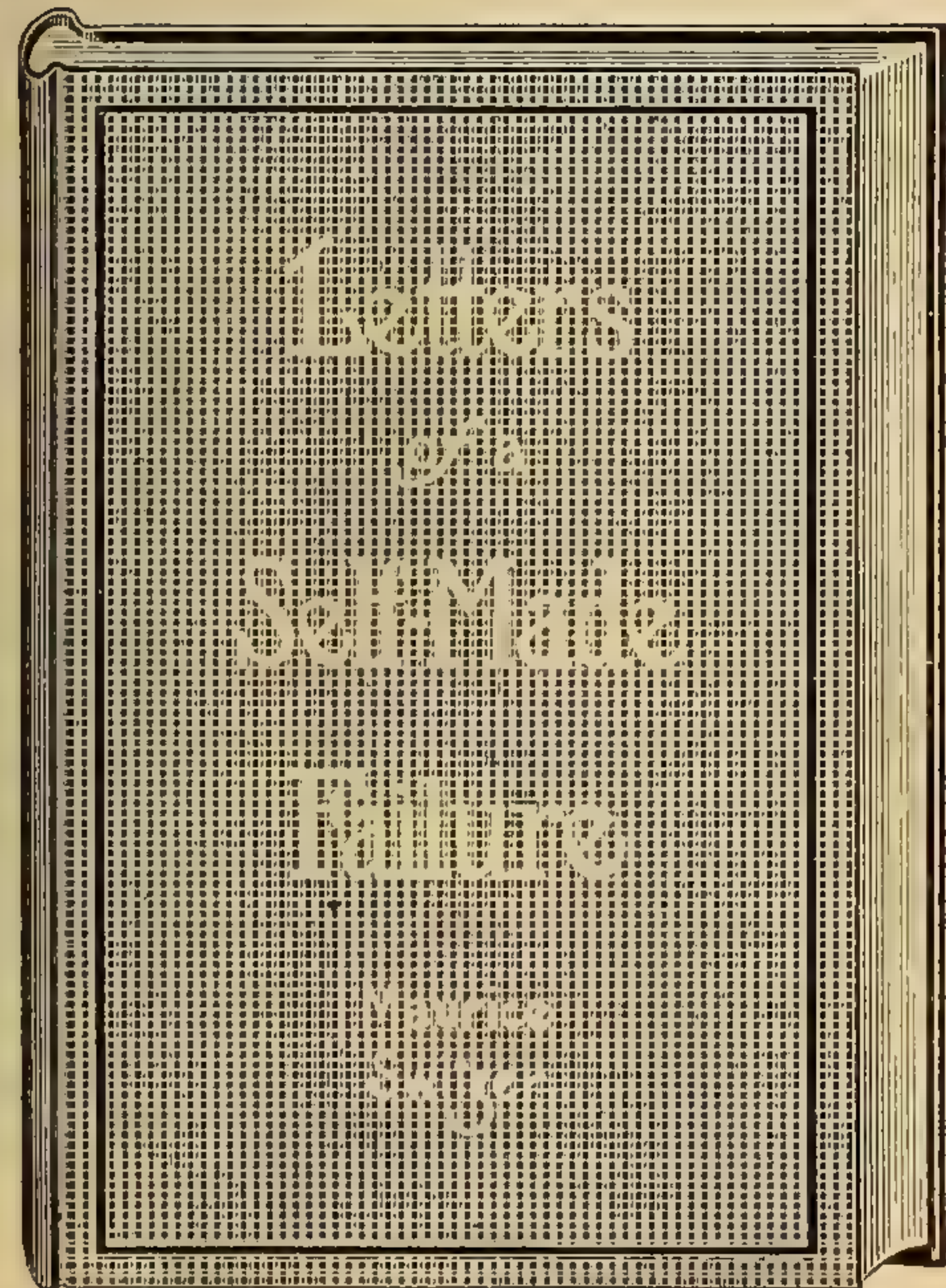
MANUFACTURERS' NOTE: Nuxated Iron which is prescribed by Dr. Sullivan, and which has been used by Generals Gibson, Gordon, Clem, Judge Yoder and others with such surprising results, is not a secret remedy, but one which is well known to



This is Dr. Sullivan's prescription for enriching the blood and helping to make strong, keen red-blooded Americans—men and women who dare and do.



druggists everywhere. Unlike the older inorganic iron products it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed by all good druggists and general stores.



The "Letters of a Self-Made Failure"

ran serially for ten weeks in Leslie's and were quoted by more than 200 publications. If you sit in "the driver's seat," or merely plod along beside the wagon, whether you are a success or think yourself a failure, you will find this book full of hope, help and the right kind of inspiration.

If you believe that it is more important to know why ten thousand fail rather than why one man succeeds, read this book. The Letters are written in epigrammatic style with a touch of irresistible humor, and they impart a system of quaint philosophy that will appeal to everyone regardless of age, sex or station. Price, \$1.00.

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27 Years the Enemy of Pain

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Ask Your Druggist For A-K Tablets

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James Montgomery Flagg

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You just simply mail me a money order for \$8.90. To insure good faith you take this machine and give it ten days' trial; if satisfied, mail me the remaining \$4.50 and the machine is yours; if you are dissatisfied return machine to me, and your \$8.90, together with express charges, will promptly be refunded. Send order today, you can't lose, to

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FREE TO WRITERS

A wonderful little Book of money-making hints, suggestions, ideas; the ABC of successful Story and Movie-Play writing. Absolutely Free. Just address Writer's Service, Dept. 28, Auburn, N. Y.

Practice Makes Perfect

By MICHAEL GROSS

AT THE movies Larry Loudvoice could be found most any day; As a pest he had no equal, folks that sat near by would say. For he thought it was his duty to play teacher to the crowd, And he'd read each movie title in a voice both harsh and loud. Years went by, still Larry labored; every title he would bawl. Practice took him into Congress, where he out-talks one and all.

Ezra Knowall was a wizard. He could guess in half a reel What would happen at the finish; every plot he could reveal. In a voice that needed filing he would tell folks, far and near, Just the way the wicked villain would wind up his brief career. Ten years passed, and little Ezra, through his practice on the screen, Made the finest weather prophet that the country's ever seen.

Sammy Bighoof was a terror; had the others beat a mile. He would straddle in an end seat, with his feet stuck in the aisle. Every time a picture ended and somebody would walk down, Sammy's feet would start a tangle and there'd be a broken crown. But now Sammy's joined the circus, and he's billed on every street As the only living mortal with two educated feet.

Hortense Sournote was another species of a movie pest; When the music started playing, Hortense couldn't seem to rest. He would hum, and he would whistle, stamp his feet and shake his hair; Seemed you couldn't keep him quiet if you nailed him to the chair. Every one of us who watched him wondered in what cell he'd land, But to-day Hortense's the leader of a jazz-jazz ragtime band.

How Considerate!

In Greenville children are admitted on half price to the matinee performance at the motion picture theaters. While waiting to purchase his ticket, a small boy was having quite an argument with the girl in the box.

"When I goes into a movie house, I pays the same price as grown-ups. My favorite actor is Mary Pickford, and if I pays five cents instead of ten cents, she will get that much less in her wages."

The Merry-go-round

First writer—What's Scribbler so busy for these days? I never see his stuff.

Second writer—No, Scribbler hasn't time to turn out any movies. He's keeping an up-to-date card index of the changes which occur in the scenario departments of the film corporations which are in the market for the kinds of scenarios which Scribbler could write if he didn't have to keep his *index* up to date!

Jerky Jingles

Mary Miles Minter, Gee, Whizz! Helps Huyler's chocolate biz! She eats 'em, (we've seen). During meals, and between! No wonder she's sweet as she is!

We are tickled clear down to our shoes. When her comedy leads we peruse! A few words does she take. Shakes 'em up, and they make, Our blues lose their hues,—does Miss Loos!

If every book, when we buyed it, Had a Storey like Edith inside it. We would read all the-day, 'Till our glims gave away, And never be sorry we tried it!

Doug Fairbanks, whose ways are so winning, Won't go to church—is it sinning? "The reason," says Doug, "Is, the smile on my mug, Starts the whole congregation a-grinning!"

—Harry J. Smalley.

To Accommodate the Fans

First postal clerk—Uncle Sam is going to need a new transport service one of these days.

Second p. c.—Why?

First p. c.—To transport the mail addressed to the movie stars who have enlisted!

Money Talks

Millie—Many actresses get more money posing for the movies than they ever did for acting on the stage!

Tillie—Which proves that "silence is golden."

—Harold Seton.

Here's a Suggestion

Can you think of a better decoration than these five jolly girls from Judge?

Five brilliant paintings by

James Montgomery Flagg
Mary Lane McMillan
Paul Stahr

in full colors, 9 x 12 inches, mounted on a heavy mat, ready for the frame, for

One Dollar

(25 cents apiece)

Just pin a bill, check, money-order or stamps to the coupon below, fill in your name, and send it in to-day to the Art Print Department of

Judge

The Happy Medium

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Please send me the five pictures from Judge, for which I enclose \$1.00.

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"WALL-NUTS"

"GOOD-NIGHT, NURSE"

By James Montgomery Flagg



"ARE MY LIPS ON STRAIGHT?"

By James Montgomery Flagg



"REDDY MAID SUITS"

By Mary Lane McMillan

"ALL THE COMFORTS OF HOME"

By Paul Stahr

LEARN MUSIC AT HOME!

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Music no longer difficult! New plan makes it easy to learn by home study. Positively easier than with private teacher. Faster progress. You will be able to play your favorite instrument in a few short months! More than 200,000 men, women and children have learned by our method. You, too, can learn in your spare time. We guarantee it.



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Louise Bowles, Epworth, Va., writes: "Received my teacher's certificate. I highly recommend your school and wouldn't take anything for the help it has given me."



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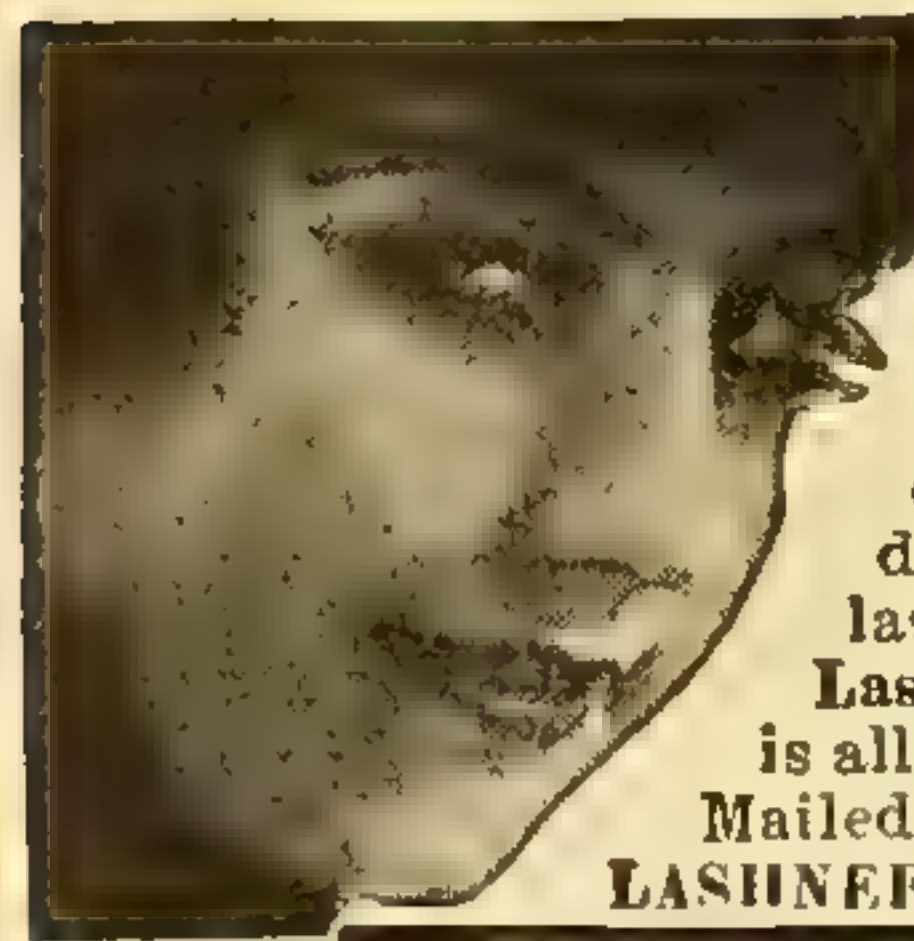
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How "Innocent" Was Filmed

(Continued from a previous page)

ner," was the enigmatical reply. "A show of feeling is not dignified."

Finally I said: "Could I smile a little?"

"Yes," he replied.

"Could I cry?"

"Oh, yes!"

"Then," I announced, "I'll smile at you with tears in my eyes. Perhaps that will show in an Oriental way some part of the emotion I should like to show if I were playing an Occidental woman."

And so we played the scene, although I am sure he felt that such an "extreme" display of emotion was quite disgraceful on the part of any well-brought-up Japanese girl.

There is one thing, however, which they are not called upon to suppress—their vanity. They are very fond of pretty things. They love to make up their faces, and they take extraordinary pride in their hair, hands and feet.

Fannie Ward

What Kind of Movies Do Our Soldiers Like?

(Continued from a previous page)

the tender ministrations of mother, wife or sweetheart. He hears the romping play of children and would gladly join them. The film which portrays these things back there in billets in France appeals the most strongly. It makes our fighting men conjure up the picture of their own happiness before the menace of the Hun overshadowed their loved, defenseless ones and called them forth to fight America's battles on the fields of France and Flanders. As never before they know what home means—they who are offering, proudly offering their all to make it secure for their own folk. Sammy knows, as he sits and watches these home scenes, these touching, simple home pictures enacted before him, that he is defending the homes of his country from the terrible fate that has overtaken those of France and Belgium, of Serbia and Armenia.

Then, again, there is something universal in the love for the antics of

happy, healthy children, in the grateful benediction which all cast on the sweet love-making of a lad and a lassie in a shady dell, in the great satisfaction with which one regards home life simply lived. After Sammy has seen this, his yearnings are purified, and he returns to the grim drama of war with a loftier courage, with a higher determination that the homes of his own country shall be inviolate while his life shall last.

All the popular, clean fun-makers of filmdom are favorites. The men like to sit back among their comrades and cronies and watch the antics. Nor are the men ashamed to abandon themselves to the hilarity of the hour. They enjoy every effort made for their amusement.

It is a surprise to know that the American khaki-clad youth likes to see films that are usually regarded as ancient history. Something with a background in the Spanish-American War, in the Philippine struggle, in troubles in the Mexican border, in any theater of the war on land or sea except France, is bound to be received with avidity. He bars happenings in France and Flanders. He thinks, and rightly, that no film-maker can give him information on life there. The old-time and, as some erroneously think, threadbare cowboy films are favorites also.

Film Fun

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No. 351—JULY, 1918

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Who's Who and Where

Merl La Voy, war camera correspondent, is leaving early in June for his third tour of European battlefronts, this time in company with Burton Holmes, lecturer. His marching outfit, including camera and equipment, weighs about 150 pounds, but past experiences will enable him to get all he goes after, he believes.

Arthur Ellis, a private in the old Sixty-ninth, but hitherto of the movie staff of C. L. Chester, Inc., writes that he is recovering from "a lucky wound." The censored letters are vague as to the injury, but very explicit about the beauty of southern France, where he was sent to recuperate, the goodness of the French people and the glorious privilege of serving with our army there.

Captain Robert Warwick made a hurried trip from "somewhere in France" to New York and Washington, D. C., on a special mission for General Pershing, to whose personal staff he is attached. His stay was short and his return hurried, but he contrived to lend an able hand in aid of the Red Cross drive in May, making several speeches that told of things as they actually are, concerning which we are all anxious.

Donald Thompson, *Leslie's* special camera correspondent, whose Russian war films, shown in picture theaters throughout the country, have aided greatly in arousing vigorous resistance to the Hun, left in the latter part of May for his third expedition to the battlefront. He will make a record of the situation in Siberia, and the stories should reach the home office in time for publication beginning early in September.

Mrs. Elizabeth Sears, formerly editor of *FILM FUN* and for the past year publicity director for the American Film Company of Chicago, sailed for France on June 1st. She will spend three months in the war zone, as representative of *To-day's Housewife*, gathering material for a series of articles for that magazine as well as for a number of others. Her "Wartime Journal," which has appeared recently in *Today's Housewife*, was written as a help to women in readjusting their lives to the exigencies of war.

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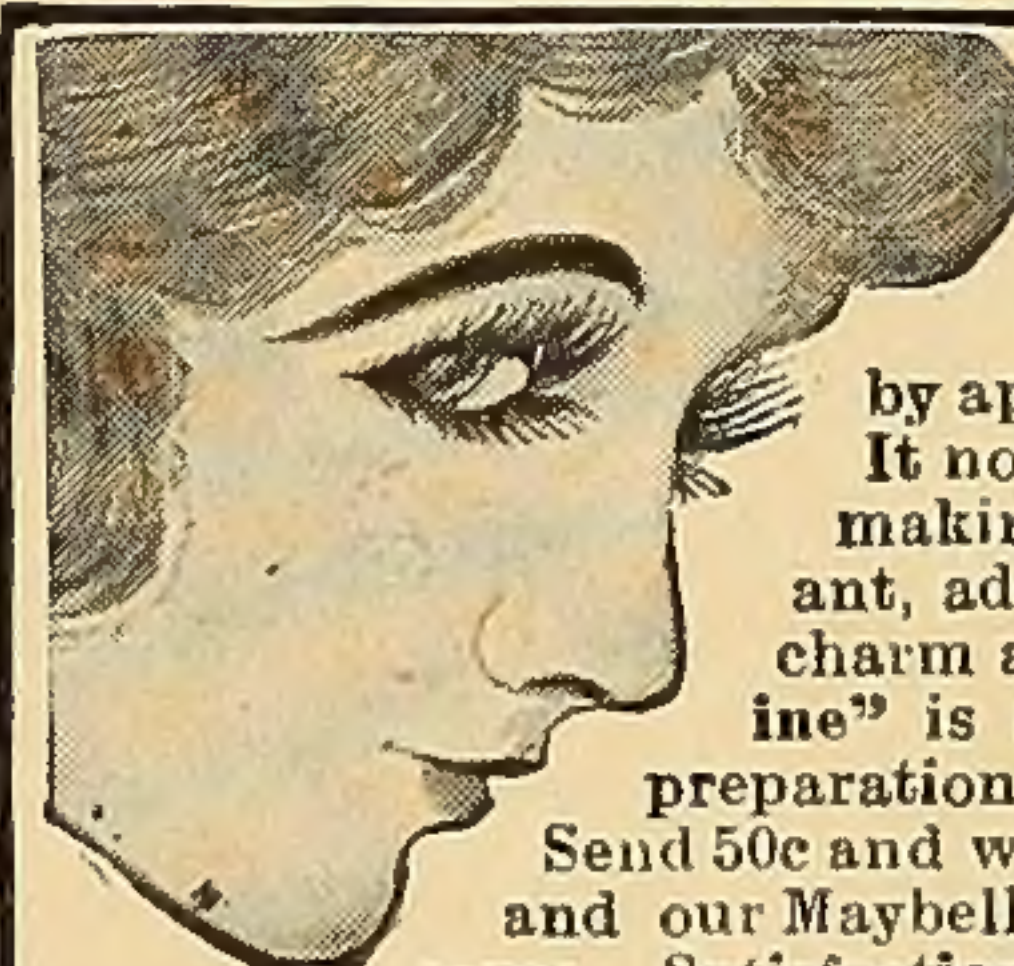
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E. S., Tampa, Fla.—Carol Holloway's address is 1708 Talmadge Street, Hollywood. It has not been possible to reply to your question until now.

H. C. C., Ottawa, Ont.—Broncho Billie films are being re-issued by Esanay. You will have opportunity to see them soon.

L. M. C., Spokane, Wash.—Scenarios are in demand, but most producing concerns have able writers in charge of that department. You could make inquiry of them.

B. H., Elkin, N. C.—Alice Lake and Jack Mulhall can be reached at Universal City, Cal. Shirley Mason's home address is 3053 Perry Avenue, New York City. Betty Schade's we do not know.

D. B. C., Norwich, Conn.—Lou Teligen played this past season in "Blind Youth," which had a long run at the Republic Theater, in New York. Your age would make it difficult for you to get into pictures now, because they would think you might be drafted any time.

D. R. M., Altoona, Pa.—At present about a million and a half feet of film is sent abroad for the little theaters behind the lines. Camp activities here in America make popular films. "Pershing's Crusaders," showing what our boys are doing over there, has just been released.

C. R., Hamilton, Ont.—Jack Pickford has gone to war. His home address is 5284 Selma Avenue, Hollywood, Cal. Olive Thomas, his wife, is there, we believe, filling her Triangle contract. Margery Wilson's address is 4619½ Melbourne Avenue, Hollywood. We cannot answer your question about Paul Willis.

The Khaki-clad Boys, Camp Zachary Taylor, Ky.—That "jokey Irish woman" who used to write the stories you ask about is now editing the *Naval Reserve* for the boys at Cape May. We will ask him to send you a copy. He is still joking. We hope to grow, but that might mean a higher price, and we are proud of being the ten-cent magazine.

M. S. B., Niagara, Wis.—It is exceedingly difficult to get into pictures, because many changes are being made in producing companies, fewer and better pictures are being made, and many old actors are out. Pearl White is still playing. A letter addressed to her in care of Pathe, 25 West Forty-fourth Street, New York City, will reach her promptly.

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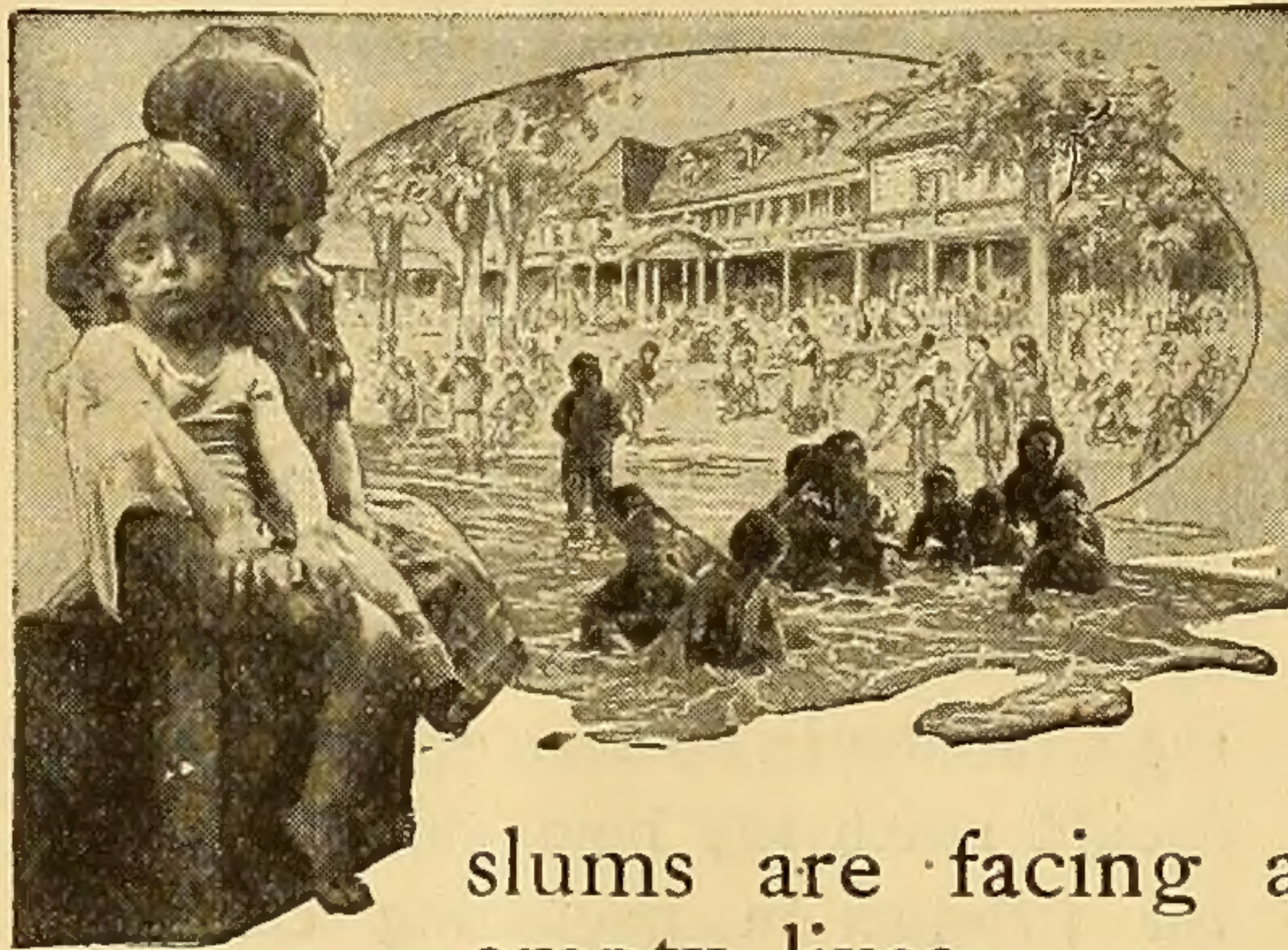
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But while the enemy is most industrious in trying to collect information, and his systems elaborate, he is *not* superhuman—indeed he is often very stupid, and would fail to get what he wants were it not deliberately handed to him by the carelessness of loyal Americans.

Do not discuss in public, or with strangers, any news of troop and transport movements, of bits of gossip as to our military preparations, which come into your possession.

Do not permit your friends in service to tell you—or write you—"inside" facts about where they are, what they are doing and seeing,

Do not become a tool of the Hun by passing on the malicious, disheartening rumors which he so eagerly sows. Remember he asks no better service than to have you spread his lies of disasters to our soldiers and sailors, gross scandals in the Red Cross, cruelties, neglect and wholesale executions in our camps, drunkenness and vice in the Expeditionary Force, and other tales certain to disturb American patriots and to bring anxiety and grief to American parents.

And do not wait until you catch someone putting a bomb under a factory. Report the man who spreads pessimistic stories, divulges—or seeks—confidential military information, cries for peace, or belittles our efforts to win the war.

Send the names of such persons, even if they are in uniform, to the Department of Justice, Washington. Give all the details you can, with names of witnesses if possible—show the Hun that we can beat him at his own game of collecting scattered information and putting it to work. The fact that you made the report will not become public.

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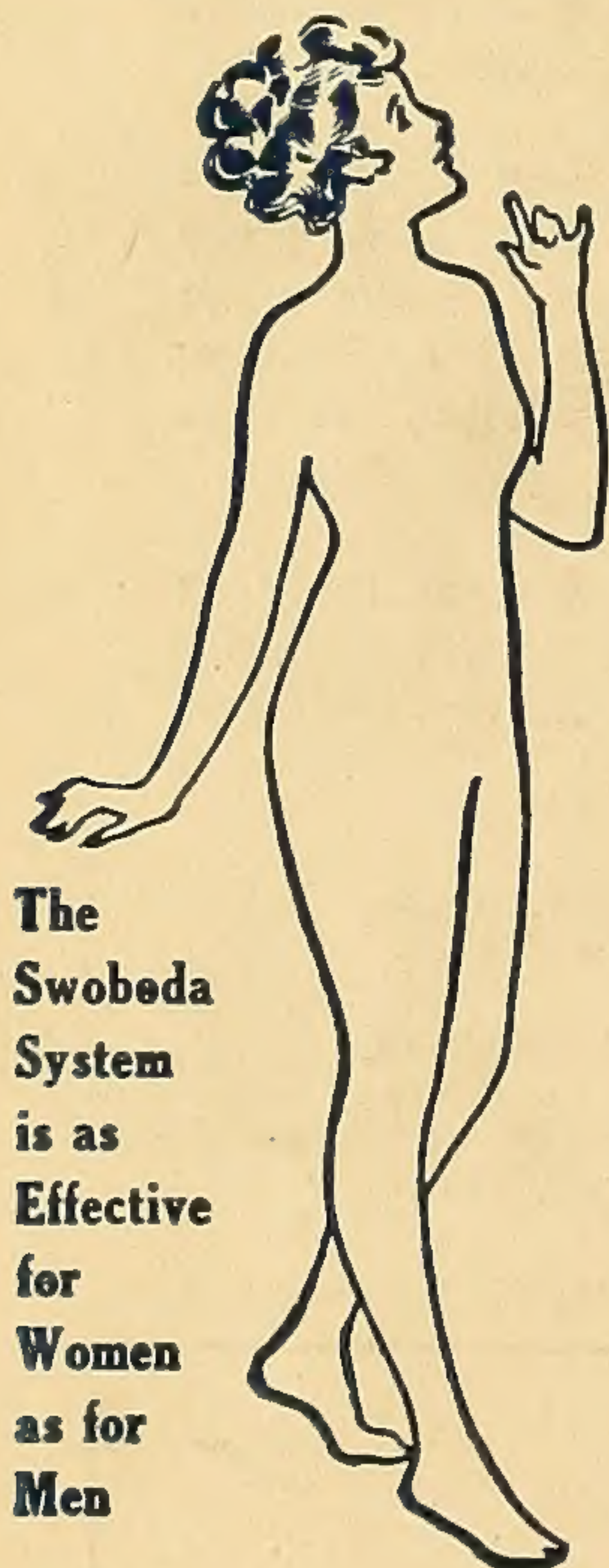
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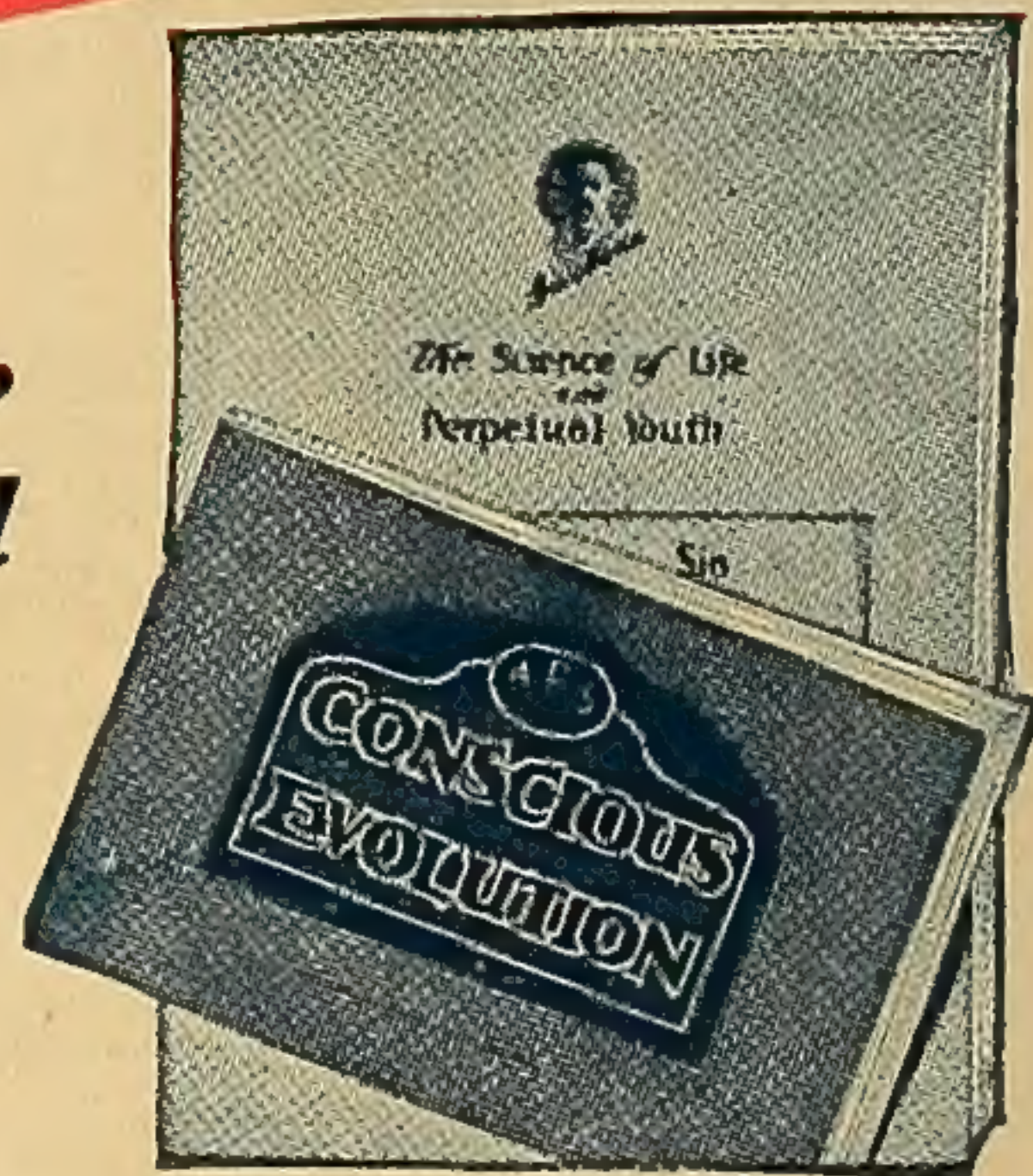
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